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Manitoba
Culture, Heritage
and Citizenship

HOW-TO SERIES 5

IDENTIFYING ARCHITECTURAL STYLES IN MANITOBA

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On the cover, from left to right: Bertrand Block, Brandon, 1900; Mitchell-Copp Building, Winnipeg, 1920; Hill's Drugs Building, Portage la Prairie, 1901; LaPlant Block, Brandon, 1892

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INTRODUCTION

Many buildings constructed in Manitoba during the 19th and 20th centuries bear the imprint, or at least the influence, of certain architectural styles or traditions. Some are faithful to a single style. Many more have elements from several different styles and are referred to as eclectic. Even more only hint at the basic architectural style from which they are derived. Understanding the basic characteristics of architectural styles is a useful way to begin seeing buildings more critically. Such an understanding also helps in describing a building, in determining its age, or in assessing its architectural value when compared with other buildings of the same style.

This guide is an introduction to some of the most significant architectural styles, building types and building traditions employed during the past 150 years of Manitoba's history. It is divided into five sections.

The first section, **Styles**, describes those sophisticated styles that were most influential in this province's architectural development. These styles were all generated elsewhere -- England and the United States principally -- and were popularized in Manitoba by local architects and their clients. Styles evolve and the range of interpretations of any style can be considerable. In Manitoba, at such a great distance from the origins of many of these styles, the gap between the pure style and local interpretation is often greater. This guide thus highlights those Manitoba buildings that best illustrate each style. Moreover, the dates that have been used to describe when each style was most popular in this province do not always correspond to the dates during which the style flourished elsewhere. Although this guide uses some of the most common names and groupings to organize styles, other architectural style guides may use different names and different organizing criteria that are equally acceptable.

A second section, **Building Traditions and Building Types**, introduces six building traditions and six building types that comprise much of the remaining stock of 19th and 20th century architecture in Manitoba. There is only now a growing appreciation for this kind of architecture and this section of the guide is only a brief introduction to this very important aspect of the province's past. Further study will foster greater understanding of each tradition or type.

The six building traditions include Native structures, Red River frame log structures, pioneer barns, Mennonite housebarns, Ukrainian houses and Eastern European churches. These kinds of buildings are often called vernacular architecture to distinguish them from architect-designed buildings. They are the building forms and construction methods which evolved as generations of people constructed buildings to meet their everyday needs. Their overall form and the general expression of the details is shaped by local climate, topography and the limits of available materials. The subtlety of plan and detail are often prescribed by religious or cultural requirements. The richness of these buildings can be most forcefully read in the exceptional craftsmanship often employed in the details.

The six building types -- railway stations, boomtown structures, grain elevators, pattern book barns, schools and pattern book houses -- are generally the product of architectural or engineered design. Because such buildings were meant to appeal to a broad audience, and at a modest price, they were often built from standardized materials and according to standardized designs. Individual buildings are nevertheless of considerable interest. Each can be a reminder of efficient planning and clever detail design.

A third section, a **Glossary of Architectural Terms**, defines many useful words that are specifically related to architectural design. Because style is often described in technical terms, this section will be an essential companion to each style description.

The fourth section, **Supplementary Building Data**, contains additional information about each building identified in the publication: exact building location, name of architect(s), photograph date and the source of each photograph.

For those interested in pursuing the subject of architectural style in more detail, the final section, **Selected Readings**, provides a list of some useful reference materials.

MANITOBA'S ARCHITECTURAL HISTORY

Manitoba's architectural history has its roots in many cultures. It begins with Native tipis, movable structures that were built by the various Native groups that inhabited Manitoba after 5,000 B.C. European exploration and the ensuing fur trade of the 18th and 19th centuries introduced different building traditions to the West. Permanent fur trade forts located throughout the province created the need for more substantial buildings. And the architectural traditions of Britain and France provided forms and technologies that were well-suited to the Manitoba environment. Using materials at hand -- logs and stones -- builders were able to produce structures of considerable comfort. The Red River Settlement, the first European attempt at agricultural production in the West, altered the local cultural and political development during the early decades of the 19th century, but did not bring new building traditions. Instead, the fur trade architecture popularized by the Hudson's Bay Company was adapted to the domestic and agricultural purposes of this new society.

By the last decades of the 19th century, the Red River Settlement landscape -- social, cultural, economic

and architectural -- was completely transformed. Manitoba became a province in 1870 and the arrival of the Canadian Pacific Railway in 1881 opened the whole of southern Manitoba to agricultural settlement. The fur trade traditions of the previous decades were abandoned. In the countryside a variety of settlement groups -- Anglo-Ontarian, Icelandic, Mennonite, Ukrainian and American -- used their own distinctive building traditions during the first years of settlement. By the mid-1880s, the development of numerous stone quarries, brickyards and the ready availability of lumber from local sawmills enabled builders to erect more refined structures. And in cities and towns newly arrived architects began to introduce popular eastern Canadian and American styles to the frontier. Those styles fashionable in Ontario during the mid-19th century were especially influential.

The success of the farm economy, especially during the late 1890s and early 1900s, brought great changes to the architecture of Manitoba. In the countryside successful farmers replaced humble pioneer houses and barns with more impressive buildings. At the same time, mail-order companies began to offer attractive, standardized house and barn designs. In cities and towns the new wealth brought greater sophistication to buildings, which themselves became much larger. Local architects and their clients often kept abreast of changes in style and created structures of great elegance. During this period many well-known architects from central Canada and the United States were also commissioned to work on some of the most important building projects in the province.

After the amazing building growth of the earlier decades, which met the immediate needs of the new province, there was a decline in the volume of new construction caused by the two World Wars and the Great Depression. The styles popular as the 20th century unfolded were more often used for urban buildings. However, a few new structures in the countryside and in the North, which developed quickly in the 1920s, also reflected recent trends. By the 1950s and 60s the Modern movement in architecture had found general acceptance in this province through the efforts of many local architects.

HOW TO USE THIS GUIDE

Looking at buildings with an appreciation for some of the architectural forces that shaped them can be a rewarding pastime. In your own neighbourhood or community you can begin to examine individual buildings more carefully and discover previously overlooked details and elements. You can identify the architectural similarities and differences that distinguish your neighbourhood from others.

This guide is arranged in a simple and straightforward manner. For each style, building type or building tradition there are written segments on its history and a summary of its main characteristics. Terms **highlighted** in the text are described in the glossary. Adjacent to this description, in the section on styles, is a line drawing illustrating an imaginary example of the style. Important architectural elements descriptive of the style are identified on the drawing. A series of photographs of some exceptional and typical examples of the style or tradition complete each description.

The most effective way to use this guide is to first look at the line drawing and the various photographic examples in each section. Note the similarities and differences between the examples. In many cases you will be reminded of familiar structures, your own home and landmarks in the province that you can compare with the illustrations. Then turn to the text describing one particular style and, with reference to the glossary, find the elements that make that style unique. Not all features will be found on every building, so several examples have been included.

When you have reviewed all the sections you can put your knowledge to work with the buildings around you. You might want to reflect on the following:

- its height
- its overall shape
- its roof shape
- the composition of pieces that make up the whole
- the harmony of the composition
- the materials used in its construction
- the textures of the materials
- its colour
- the play of shade and shadow across its surfaces
- the symbolism of details, elements and forms
- its relationship with neighbouring buildings

There are, of course, other aspects of a building that can make it interesting:

- its history
- its association with individuals, groups, companies or organizations
- the quality ot its design and craftsmanship displayed in materials and details
- the internal arrangement
- the construction techniques employed
- the importance of the building as a landmark
- the part it plays with its neighbours in creating a special streetscape

It is architectural style, however, that remains the focus of this guide. With style as an organizing tool, you can group buildings of similar character and begin to look at buildings more critically. Do not forget, however, that every building is a unique creation. And those many buildings that contain only minor references to any of the styles or traditions described here are still important on their own terms. Styles will help to organize many important concerns, but any building can offer its own individual visual delights.

GEORGIAN (1820-1870)

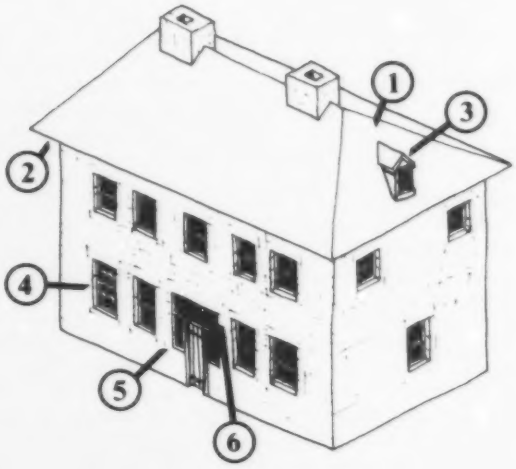
HISTORY

The Georgian style was developed from the simplification of **classical**, Italian **Renaissance** and **Baroque** architecture. It was most popular in Great Britain during the reign of the first three King Georges (1714 to 1820) from which it derives its name. A vernacular interpretation of the style, in which detail was minimized, became a very popular architectural expression throughout Great Britain. In Manitoba, where the vernacular tradition was used, it was closely associated with the buildings of the Hudson's Bay Company and those built by Company employees who retired to the Red River Settlement.

CHARACTERISTICS

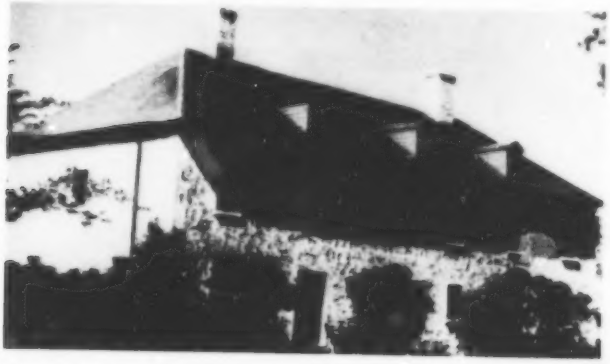
- the style is characterized by a **symmetrical**, or balanced, box-like **massing** centred on a formal entranceway
- rooms are grouped around a central hall plan
- houses are 1 to 2 1/2 **storeys** high
- the roof is either a steeply **pitched hip roof** or a **gable roof** without **eaves**
- **dormer** windows are common
- **façades** are often of 5 **bays** with two windows on each side of the central doorway
- **double-hung windows** are straight-topped with 6 to 12 panes in each **sash**
- doors often have **sidelights** and/or a **transom** light
- in Manitoba these buildings are normally constructed of stone or log
- while not common in Manitoba, the style can have **classical** detailing such as a **pedimented** projecting **pavilion** with **pilasters** or **columns** and a **Palladian window**

1. hip roof
2. eaves
3. dormer window
4. double-hung window
5. sidelight
6. transom light



1. Twin Oaks, St. Andrew's Parish, 1858. Built as a private school for young ladies, Twin Oaks is an example of the handful of substantial stone Georgian houses built in the Red River Settlement.

1



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2. Fur Loft and Sales Shop, Lower Fort Garry National Historic Park, 1831. The Fur Loft follows the standard form of Hudson's Bay Company warehouses, but is superior in its stone construction.

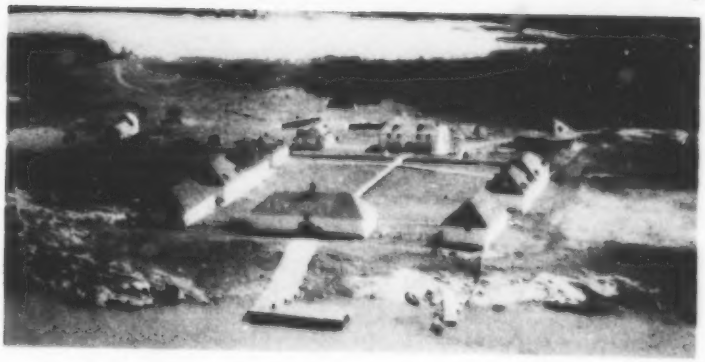
3. Former St. Peter's Rectory, St. Andrew's Parish, 1862-1865. Here, a gable roof is used rather than the more common hip roof.

4. Mission House, York Factory, 1855 (demolished). The Mission House shows the Georgian style employed for a small building of Red River frame construction covered with wood siding.

5. Former Grey Nuns' Convent, St. Boniface, 1846-1851. The form of the Convent follows the traditional Georgian, but domestic French Canadian design influences appear in the dormers and paired shuttered casement windows.

6. Hudson's Bay Company Post, Norway House, 1821-1870. Not just limited to individual buildings, the symmetry and the central entranceway of Georgian design were used when organizing groups of buildings.

5



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GOTHIC REVIVAL (1850-1900)

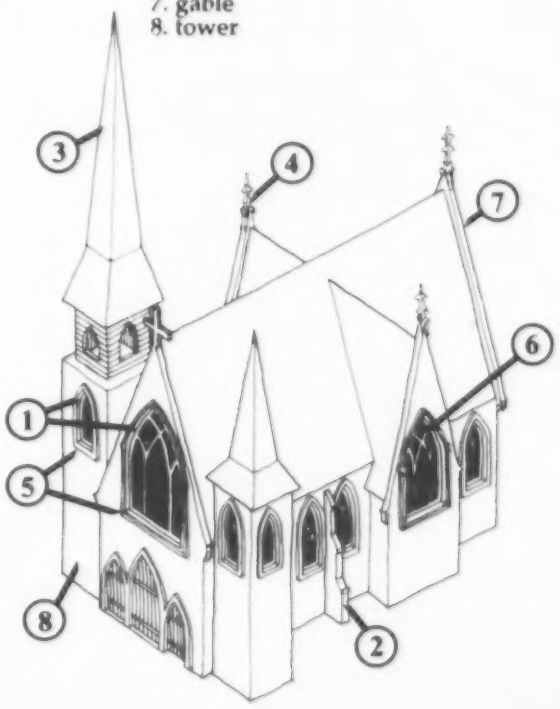
HISTORY

The Gothic Revival was one of the most enduring and influential architectural movements of the 19th century. Based upon a revival of medieval architecture, especially that of England and France, it passed through successive phases and influenced most building types. Coming to Canada from Great Britain in the early 19th century, in its earliest phase it was largely a **picturesque** style characterized by applied delicate ornament. The English author and architect A. W. Pugin (1812-1852) was very influential in giving both a sense of moral purpose to the Gothic Revival and a better understanding of Gothic detailing and structural systems. The English writer John Ruskin (1819-1900) encouraged a widened range of sources for the style, such as Venetian Gothic architecture. The style as used towards the end of the century is frequently referred to as High Victorian Gothic. Its evolution into the 20th century is described in the section on Late Gothic Revival.

CHARACTERISTICS

- the style is characterized by the **pointed arch**, which can be in a number of forms, as well as **buttresses**, **spires**, **pinnacles** and carved ornaments
- it often has a complex arrangement of steeply **pitched** roofs highlighted with intricate details
- details such as **mouldings**, **tracery** and carved ornament are heavy and sometimes purposely coarse
- **polychromy** is common as are the combination of different materials or varying proportions of details and openings
- houses are either **symmetrical** with a centre **gable** or **asymmetrical** and in the shape of an L
- heavy **bargeboards** and **corbel tables** are common

1. pointed arch
2. buttress
3. spire
4. pinnacle
5. moulding
6. tracery
7. gable
8. tower



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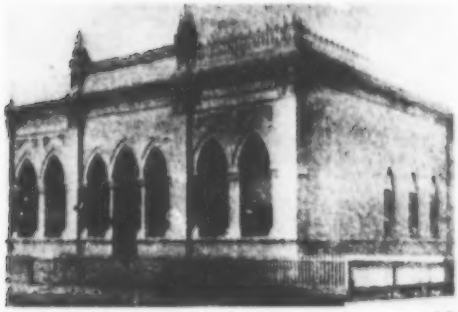

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7. St. Andrew's Anglican Church, St. Andrew's Parish, 1844-1849. The oldest Gothic Revival church in Western Canada, St. Andrew's was built in a simple form with a front tower, rectangular body with gable roof and pointed windows. This basic form, with variations and different materials, was used for churches throughout Manitoba for a century.

8. Church of St. John the Divine, Rounthwaite, 1882. St. John the Divine is one of the best examples of an elaborate, highly decorated Gothic Revival style church built of wood.

9. 164-8th Street, Morden, 1888. In its simplest form, the influence of the Gothic Revival style could be limited to a pointed, or Gothic, window in a central gable.

10. Original Land Titles Office, Brandon, 1890, refronted and enlarged, 1957. Only a limited number of commercial or office buildings in the Gothic Revival style were built in Manitoba and few remain.

11. Holy Trinity Anglican Church, Winnipeg, 1883-1884. Carefully detailed and closely following the recommendations for Anglican church design, Holy Trinity Church signalled the arrival of a sophisticated architectural culture in the province.

11

SECOND EMPIRE (1880-1890)

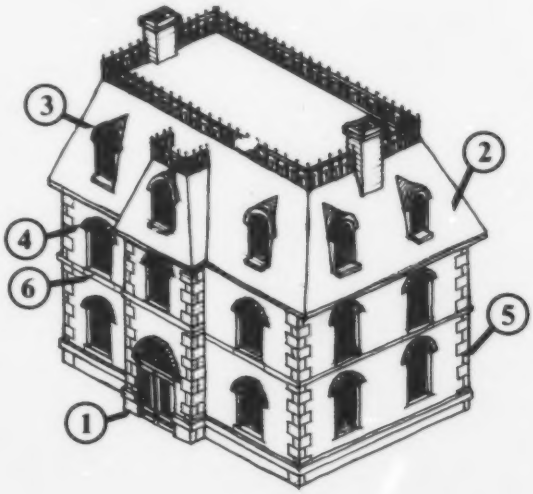
HISTORY

Introduced to Canada and the United States from France via England, this style takes its name from the French Second Empire, the reign of Napoleon III (1852-1870). It was commonly used for public buildings, especially those designed by the Federal Department of Public Works, but also for houses and educational institutions. The Roman Catholic church adopted this style for its convents and schools, using the style well into the 20th century.

CHARACTERISTICS

- **massing** is usually **symmetrical**
- larger buildings have projecting blocks or **pavilions** usually centred but sometimes at the ends
- the style is best distinguished by the **mansard roof** which can be straight, convex, concave or a combination
- nearly all examples have **dormer** windows, either circular or **pedimented**
- **moulded** window **heads** are used frequently
- doors and windows are often round-headed and grouped in pairs
- high **relief** decorative detailing can include **brackets** at the **eaves**, **quoins** and **belt courses**

1. pavilion
2. mansard roof
3. dormer window
4. window head
5. quoins
6. belt course



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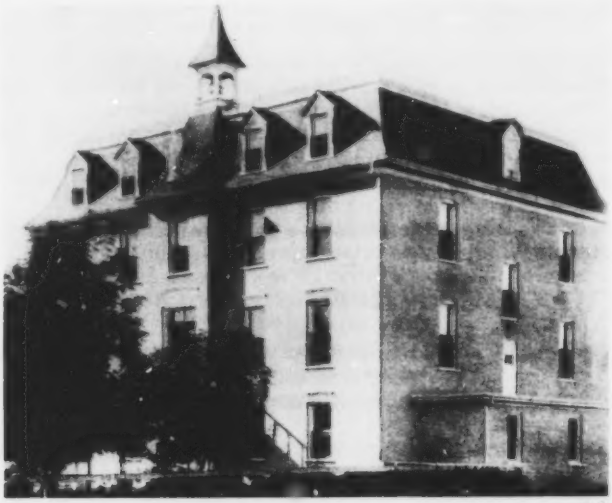

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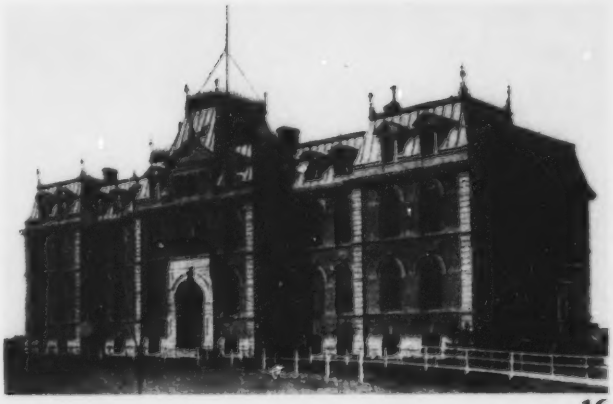

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12. Lieutenant Governor's Residence, Winnipeg, 1883. Winnipeg was physically transformed from a frontier town in the early 1880s. A sophisticated street of government buildings sprang up along Kennedy Street with the construction of the Lieutenant Governor's Residence, Legislative Building and Law Courts, all in Second Empire style.

13. Ogilvie Flour Mill, Winnipeg, 1881. Even industrial buildings, not fully in the Second Empire style, could borrow the distinctive roof design which maximized upper floor space.

14. Former Convent of the Sisters of the Holy Names of Jesus and Mary, St. Pierre-Jolys, 1901. Although the Second Empire style fell out of general fashion in the 1890s, it continued to be used for Roman Catholic institutions, often in a simplified form.

15. La Boucherie, St. Norbert, ca. 1895, enlarged and altered, ca. 1905. The style could be made more picturesque by using receding wall and roof planes.

16. Legislative Building, Winnipeg, 1884 (demolished). The Second Empire style was especially effective for large, elaborate buildings such as the Legislative Building.

ITALIANATE (1880-1900)

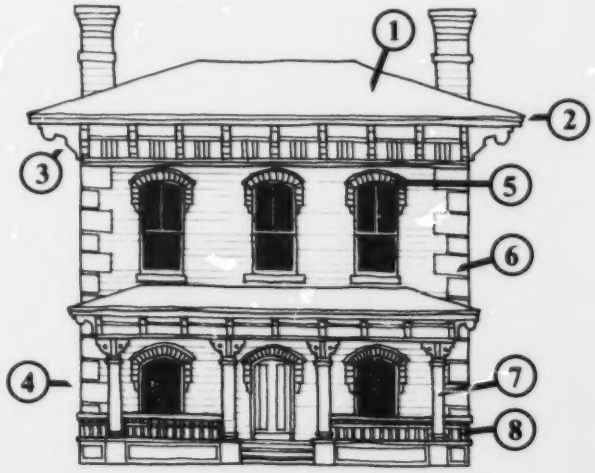
HISTORY

This style was loosely based on the **Renaissance** villas of Italy, which were characterized by an L- or T-shaped plan, low **pedimented** roof, a **tower** and **classical** detail application. Indirect influences came from American pattern books on **picturesque** architectural styles published in the late 1800s by people like A.J. Downing and Samuel Sloan. The style was brought to Manitoba by early settlers from Ontario where it was popular.

CHARACTERISTICS

- primarily a residential style
- used in both **symmetrical** and **asymmetrical** forms
- in the symmetrical form it can be rectangular or square in plan
- the asymmetrical plan is L- or T-shaped, often with a tower
- roofs are flat or with a very low **pitch** with extended **eaves** supported by ornate **brackets**
- the design frequently includes a long **verandah** or central one-**bay porch**
- **bay windows** are in an angular form
- round and **segmental arch** window **heads** are common; frequently they are paired and the window head projects forward
- the formal balance is often accentuated by pronounced **mouldings, quoins** and details
- ornamentation is usually small in scale but densely grouped

1. low-pitched hip roof
2. extended eave
3. bracket
4. verandah
5. segmentally arched window head
6. quoins
7. column
8. balustrade



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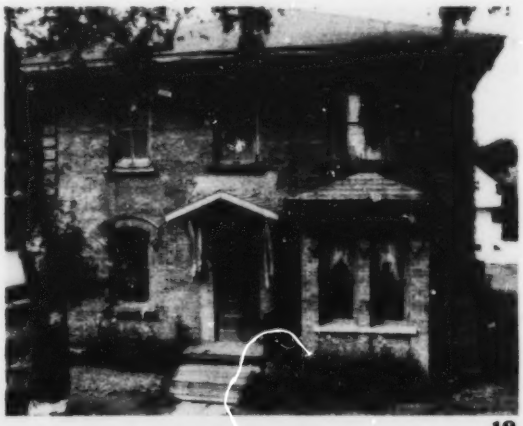

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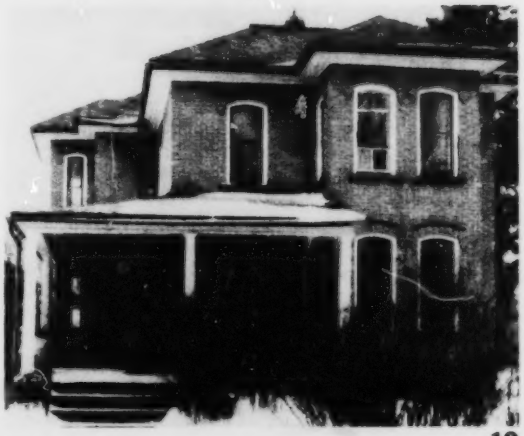


19

20

17. Villa Louise, Brandon, 1888. Free-standing buildings in the style were referred to as Italian villas and landscaped grounds were needed to create a picturesque image.

18. 103-2nd Street, Portage la Prairie, ca. 1889. Unique brickwork was used to make the shaped details of the window heads.

19. Former John Simpson House, Neepawa, ca. 1900. Elements of the Italianate style, such as extended eaves and segmental windows with projecting window heads, were commonly used in the 1880s and 90s.

20. 99 Assiniboine Street, Emerson, ca. 1881. The elaborate Italianate style house with two-storey wings wrapping around a tower are rare in Manitoba.

21. Town Hall, Reston, 1917-1918. In this very late example, the main forms of the Italianate style remain but the detailing has been considerably simplified.

21

ROMANESQUE REVIVAL (1885-1905)

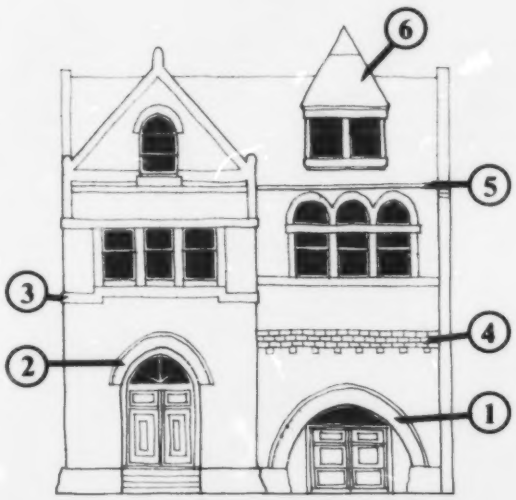
HISTORY

Originally little more than an offshoot of the Gothic Revival, it was distinguished by the use of typically Romanesque motifs, including the round **arch** and decorative patterns formed by **chevrons** and **corbels**. In its later phase, American architect H.H. Richardson (1828-1886) created his own unique interpretation which became the model for a North American Romanesque-based style.

CHARACTERISTICS

- **massing** can be either **symmetrical** or **asymmetrical**
- **façades** can be flanked by pyramidal, conical or polygonal **towers**
- the round arch is used for nearly all openings
- arches, **quoins** and **belt courses** often relieve **rusticated** stone finishes
- in addition to the openings, the semi-circular or round arch is used as decoration to enrich **corbel tables** along the **eaves** and at belt courses
- especially in Richardsonian Romanesque the effect depends upon a robust use of mass and scale rather than decoration
- Richardsonian Romanesque buildings employ very broad arches, varieties of stone colour, texture and contrasting **rhythm**
- in tall buildings, a number of **storeys** with straight-topped windows may be grouped in enormous arched openings

1. broad arch
2. round arch
3. belt course
4. corbel table
5. eave
6. dormer



22

22. Former Wesley College, Winnipeg, 1896. The influences of Richardsonian Romanesque can be seen in the broad entrance arch, contrasting rhythm of the openings and variety of stone textures.

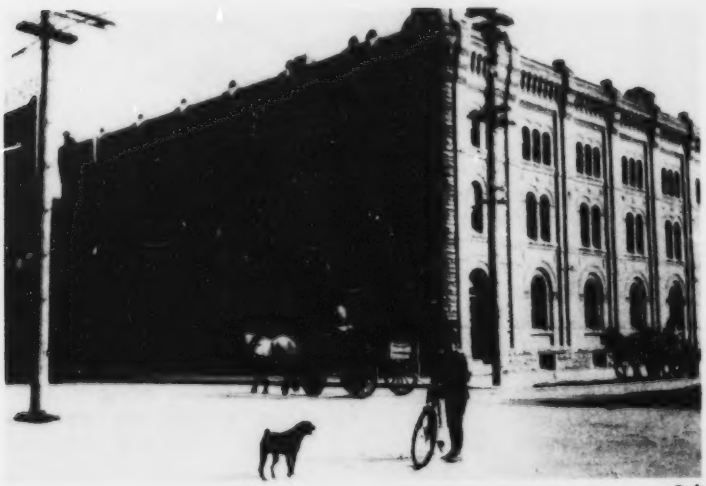
23

23. St. Mary's Roman Catholic Cathedral, Winnipeg, 1880-1881, refronted 1896. The dense repetition of the round arch for openings and detailing makes St. Mary's Cathedral one of the outstanding examples of the style in Manitoba.

24. Galt Building, Winnipeg, 1887, addition 1901. This excellent example of a Romanesque Revival warehouse shows the intricate rhythmic pattern which could be created by arched openings. The arch was not just decorative, but was also a structural means to put openings in the thick masonry walls needed for large buildings with heavy wood post and beam construction.

25. Whitla Building, Winnipeg, 1899. Richardsonian Romanesque was popular for warehouses. The more powerful and dramatic use of the arch in this style is evident when the Whitla Building is compared to the Galt Building (24). Comparing the Whitla Building to the Chicago School buildings (42 to 45) shows how Richardsonian Romanesque influenced the development of the Chicago School.

26. Rosser Avenue Streetscape, Brandon, 1892-1906. The decorative effects of the round arches and thick, dense detailing of the Romanesque Revival style were widely used for commercial buildings.



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25

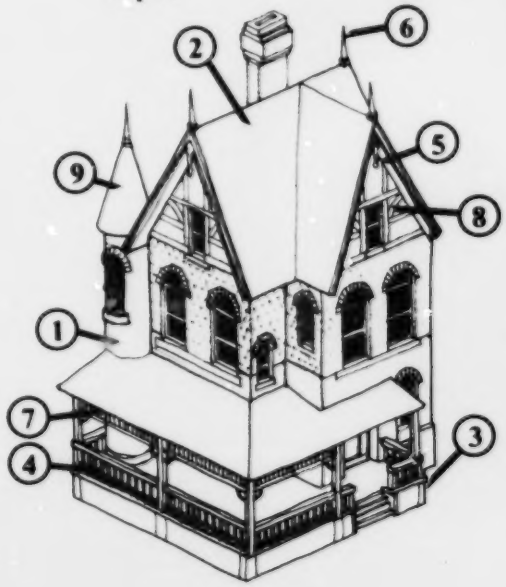
26

QUEEN ANNE REVIVAL (1890-1910)

HISTORY

In narrow architectural terms this refers to a London-based revival of the ordinary red-brick building of the 17th and early 18th centuries. In North America, however, the term was more loosely applied to describe an eclectic style which incorporated architectural elements borrowed from a variety of historical periods. These included **Elizabethan, Jacobean** and **American Colonial Revivals** as well as the architecture of Queen Anne's reign itself (1702-1714). One phase of this style was characterized by the Eastlake decorative style, named for English architect Charles Locke Eastlake (1836-1906) and based on his furniture designs. In Manitoba, the style had its greatest effect on residential design.

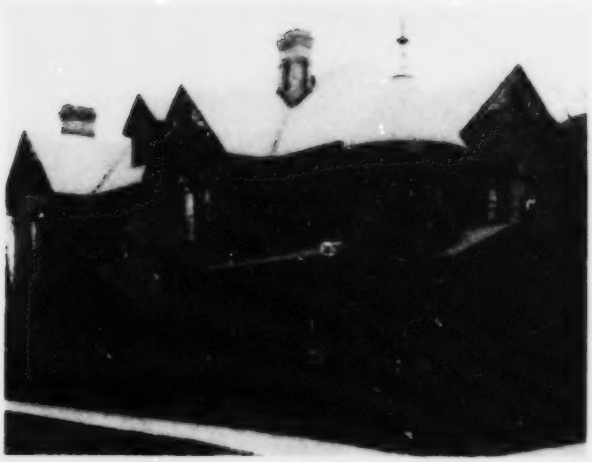
1. turret
2. gabled roof
3. verandah
4. balusters
5. pendant
6. finial
7. spindle
8. half-timbering
9. spire



CHARACTERISTICS

- the style aims at being extravagantly **picturesque**
- irregular plans and **elevations** are its hallmark
- lively and exuberant, structures feature **bays, turrets, towers**, decorative chimneys, **gabled** or multi-gabled roofs and **verandahs**
- roofs are usually steep and often multiple
- basic to the style is a variety of surfaces used on the same building, especially brick, wood shingles of different shapes, **stucco** and **half-timbering**
- elements and forms can come from many styles to create a unique effect
- Queen Anne buildings are frequently covered with distinctive Eastlake decoration such as **spindles, balusters, pendants, finials** and **posts**, which were all turned on a lathe

27



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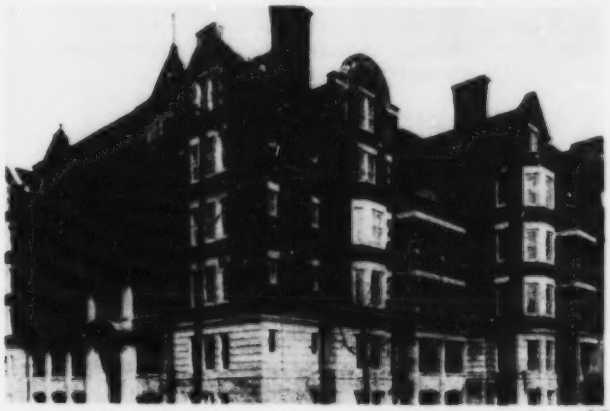

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27. Former Irish and Benard Houses, Winnipeg, 1902-1903. Popular during a period of considerable growth in Manitoba, whole neighbourhoods sprang up influenced by the Queen Anne Revival style. The houses could range from the elaborate to those with only one or two distinctive elements or be in different materials like this pair.

28. Former George A. Paterson House, Brandon, 1893. Wooden porches and detailing deteriorate through time, leaving only rare examples of elaborate Eastlake decoration.

29. The Castle, Minnedosa, 1901. The picturesque effects of the style could be achieved by massing parts like towers and using a variety of roof shapes and angles, rather then relying on decorative details.

30. Roslyn Apartments, Winnipeg, 1909. Here two different elevation treatments are successfully combined: one controlled and unified, the other flowing irregularly.

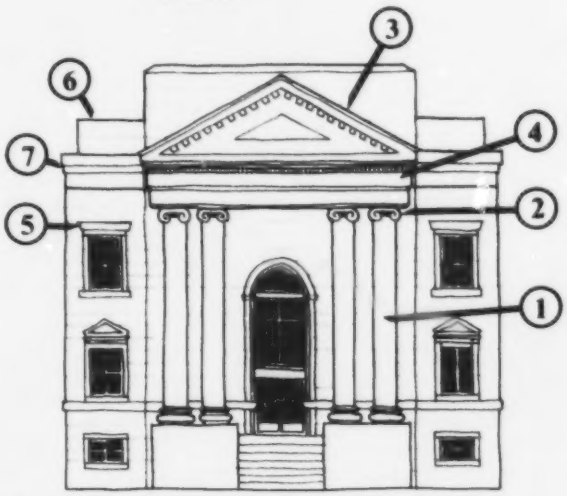
31. 180 Nelson Street, Morden, 1895. A common way to achieve a picturesque house design was to use a corner tower with a gable end wall to each side.

CLASSICAL REVIVAL (1900-1930)

HISTORY

The classical tradition re-emerged as an important force in Canadian architecture at the turn of the century as a reaction to the **picturesque** styles of the 19th century. While the revival was based upon the classical forms of ancient Greece and Rome, the intermediate sources and shades of the style were mixed. In its simplest form it is referred to as Neo-Classical and usually follows simple Greek architecture. **Beaux-Arts** Classicism is named after the Parisian architecture school Ecole des beaux-arts and was very popular in the United States. The Ecole encouraged designs of a grand nature with a formal and clearly structured arrangement of parts. Edwardian or English **Baroque** was very popular in Great Britain and was a freer, more inventive reworking of the architecture of the 16th century **Renaissance** and 17th century Baroque Italy, both of which borrowed heavily from classical Greek and Roman architecture. In many buildings these three influences were merged.

1. column
2. capital
3. pediment
4. entablature
5. lintel
6. parapet
7. cornice



CHARACTERISTICS

- all classical revival buildings share a common vocabulary of **columns, capitals, pediments** and Greek or Roman ornaments
- Neo-Classical buildings usually use the Greek orders (an arrangement of columns with an **entablature**: Doric, Ionic and Corinthian are the principal orders)
- designs are usually simple and **symmetrical** with monumental **proportions** and smooth surfaces
- **pedimented porticos** are common
- roof lines are flat and unadorned
- door and window openings are **lintelled** (horizontal at top) rather than **arched** (round-topped)

- Beaux-Arts buildings are large with a grand arrangement of parts and have lively and varied detailing
- the Roman orders (Tuscan and Composite) are used in addition to the Greek orders
- both arched and lintelled window and door openings are used
- in large buildings, the **façade** has advancing and receding parts, often with a projecting section, with colossal orders extending the height of the building and usually grouped in pairs
- rich **mouldings** and free-standing statues on the roof line are common

- Edwardian Baroque buildings are dramatic and ornamental
- composition and detailing are more free and inventive than Neo-Classical or Beaux-Arts buildings
- classical elements are used unconventionally
- sculptural qualities are stressed
- decoration is freely applied: wreaths, garlands, baskets of fruit

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34

32. Bank of Montreal, Winnipeg, 1911-1913. Designed by the New York architects, McKim, Mead and White, North America's foremost Neo-Classical architects, the façade of the Bank of Montreal recreates a Roman temple.

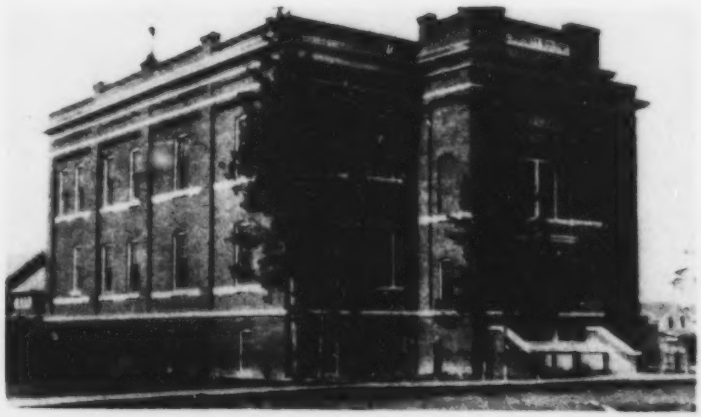
33. Legislative Building, Winnipeg, 1913-1920. Architect Frank Simon's early training from the Ecole des beaux-arts, is clear from the manner in which space, volume and decoration are manipulated and expressed in the grand design of the Legislative Building.

34. Former Bank of Nova Scotia, Winnipeg, 1908-1910. The greater freedom permited in the Edwardian Baroque style allowed a dramatic classical statement on a tight corner lot.

35

35. 135 Mill Street, Neepawa, ca. 1903. Even modest structures could receive touches of traditional classical elegance through details such as pediments and columns.

36. Former Community Building and Court House, The Pas, 1916-1917. The qualities of tradition and solidness associated with classical buildings made it popular for public buildings. Even when the style is not clearly visible, influences can be seen in a formal arrangement, a projecting frontispiece and organization of the whole with pilasters.



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LATE GOTHIC REVIVAL (1900-1940)

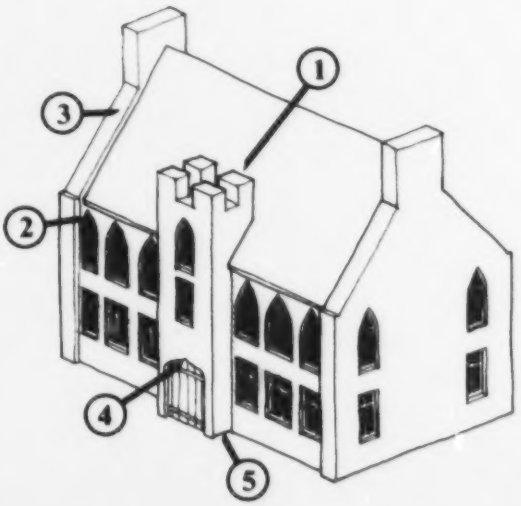
HISTORY

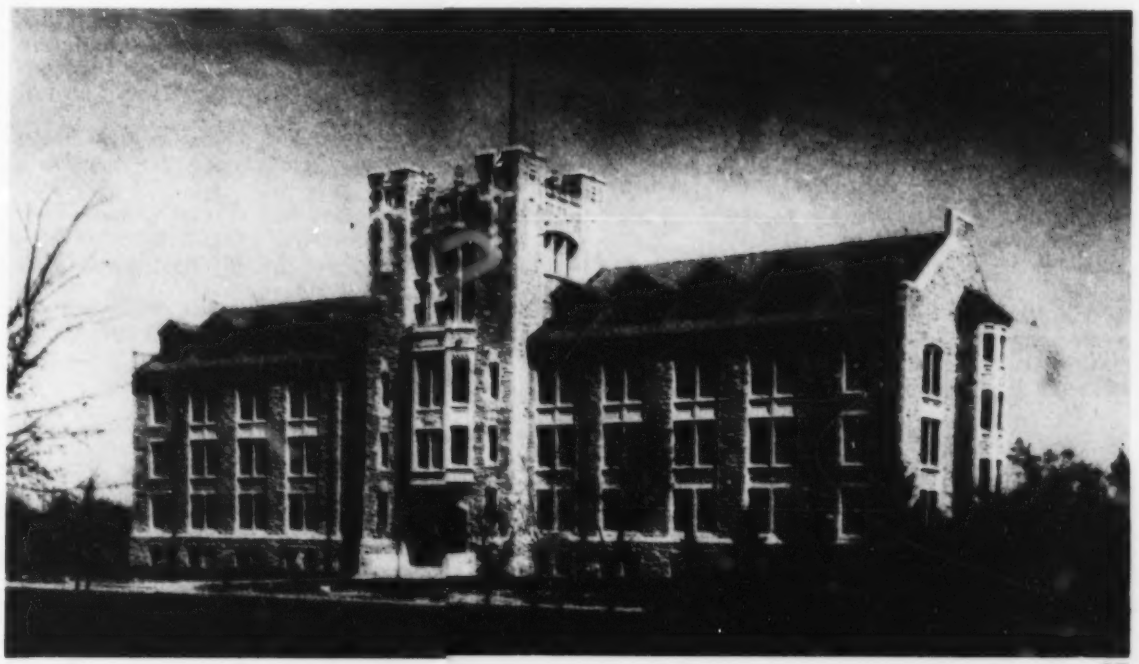
The flamboyant Victorian Gothic architecture of the late 19th century gave way in the early 1900s to a smoother and more subdued style referred to as the Late Gothic Revival. Because of its historic association with the church and medieval centres of education, the style was most popularly used for churches, schools and universities. In this context it is often referred to as Collegiate Gothic. The source for detailing came from the English **Perpendicular Gothic** of the 15th century. In domestic architecture the detail sources were generally from 16th century **Tudor** and **Elizabethan** traditions.

CHARACTERISTICS

- the overall effect is usually more subdued and simpler than High Victorian Gothic
- silhouettes are simpler
- in churches there could be increased use of flat surfaces and a greater horizontal tendency of elements
- school and university buildings are long, low **symmetrical masses** with low **crenellated towers** or **bays** extending into courtyards
- generally the quality of building materials and craftsmanship is exceptional and stone is widely used
- **stucco** and **half-timbering** are commonly used on houses
- the **pointed arch** is combined with a variety of other opening shapes

1. crenellation
2. pointed arch
3. parapet gable
4. Tudor arch
5. tower





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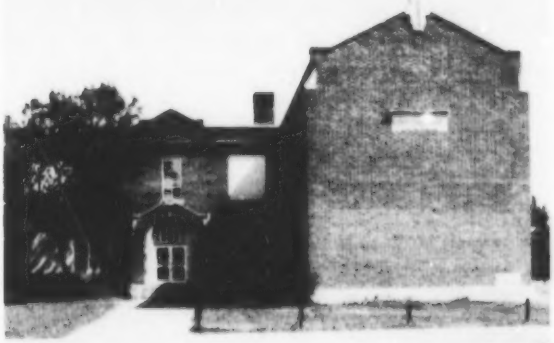

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37. Former Arts Building, Winnipeg, 1932. Typical of the style, strong massing of parts is emphasized rather than small detailing. Notable here is the large oriel window in the crennelated and pinnacled central tower.

38. Former Citizen's Science Building, Brandon, 1922-1923. With minimal detailing, the visual strength of the building comes from its vertical massing and strong roof shape.

39. Former J.M. Gilchrist House, Winnipeg, 1932. In residential design there was a tendency to emulate the manors of the Tudor era, using multiple mullion windows, massive chimneys, prominent high-peaked roofs, overhanging storeys and half-timbering.

40. McKenzie Junior High School, Dauphin, 1927. Large expanses of smooth red brick are set off here by small and crisply carved details in limestone.

41. St. Giles Presbyterian (now United) Church, Winnipeg, 1907-08. In Perpendicular Gothic, evident here, the tendency in churches after the turn of the century was away from varied visual effects towards massiveness.

CHICAGO SCHOOL (1905-1920)

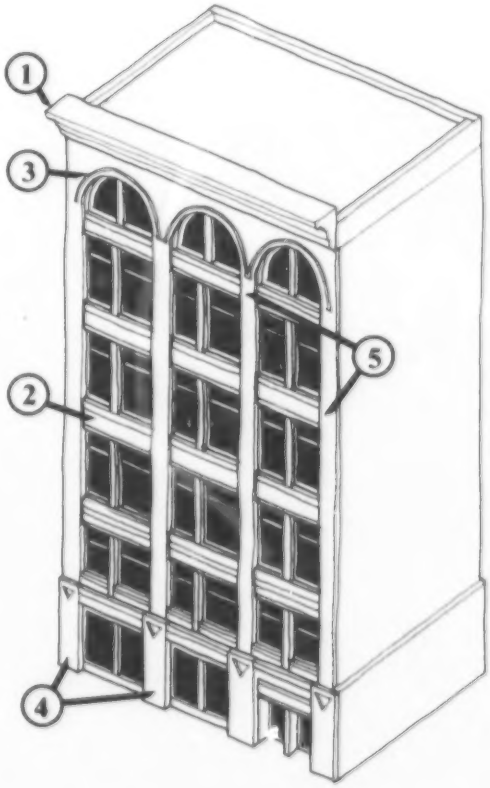
HISTORY

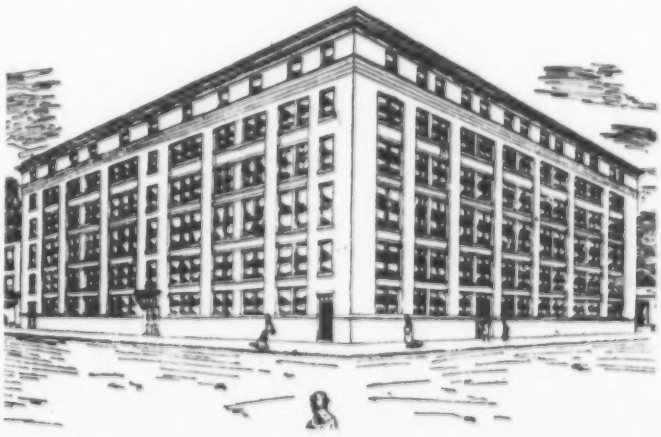
The Chicago School, or Style, takes its name from the Chicago architects of the 1880s and 90s who took the heavy Richardsonian Romanesque warehouse and developed from it the beginnings of the modern skyscraper. Height being an ingredient of the style, it is often called the Commercial style because of its use for office towers. In Chicago rising costs of urban real estate and the introduction of elevators had encouraged vertical building construction. New, turn-of-the-century construction techniques, such as steel framing and reinforced concrete, opened the thick masonry walls, boldly and clearly expressing the new materials. Notable among these Chicago architects was Louis Sullivan (1856-1924) who developed a more ornate, powerful high-rise vocabulary with **classical** overtones, called Sullivanesque.

CHARACTERISTICS

- **the skeletal construction is expressed through flat roofs, straight fronts, and regular window arrangement**
- **windows are normally rectangular and the area of glass can exceed the solid wall material**
- **there can be a balance between the vertical and horizontal emphasis of the windows and walls**
- **in its severest form, detailing is non-existent or clearly subordinate to the structural and window pattern**
- **when used, ornament can take the form of classical, Gothic, Romanesque, Renaissance, Sullivanesque or Art Nouveau decoration**
- **terra cotta or plaster is often used for low-relief sculptural ornamentation in cornices, spandrels, doorways and labels**
- **in buildings influenced by Louis Sullivan there is a vertical emphasis and an underlying classical composition with ground floor as base, top floors as capital and the middle storeys as the shaft of a grand column**
- **in Sullivan-inspired buildings the cornice is elaborately detailed and boldly projecting**
- **Sullivanesque detailing is naturalistic or stylized foliage design, predominating in lacy repeating motifs**

1. cornice
2. spandrel
3. label
4. piers
5. pilasters





42. Bemis Bag Building, Winnipeg, 1906. One of the earliest uses of reinforced concrete as a structural system in Manitoba allowed the walls of the Bemis Bag Building to be opened into a regular grid of windows.

42

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43. Paris Building, Winnipeg, 1915-1917. Because the building was first built as five storeys, there is a stronger horizontal exphasis in the lower floors and a shorter vertical sweep in the piers of the upper floors.

44. A.E. McKenzie Seed Company Ltd., Brandon, 1910. The new structural system allowed greater latitude in the treatment of each elevation. Here the street front is treated in the conventional Chicago School manner, but the side has few windows. Had internal natural light been a requirement, the wall could have been opened up as windows.

45. Electric Railway Chambers, Winnipeg, 1913. An example of the Chicago School as influenced by Louis Sullivan, the three stages of base, shaft and capital or top are clearly expressed and the building is detailed in intricate terra cotta at the upper floors and cornice.

44

45

PRAIRIE SCHOOL (1905-1925)

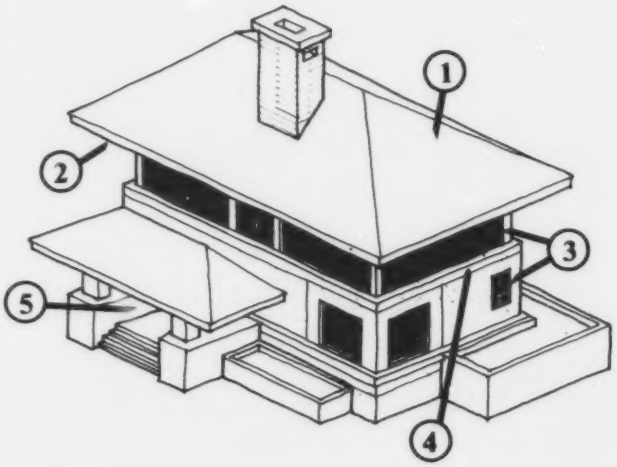
HISTORY

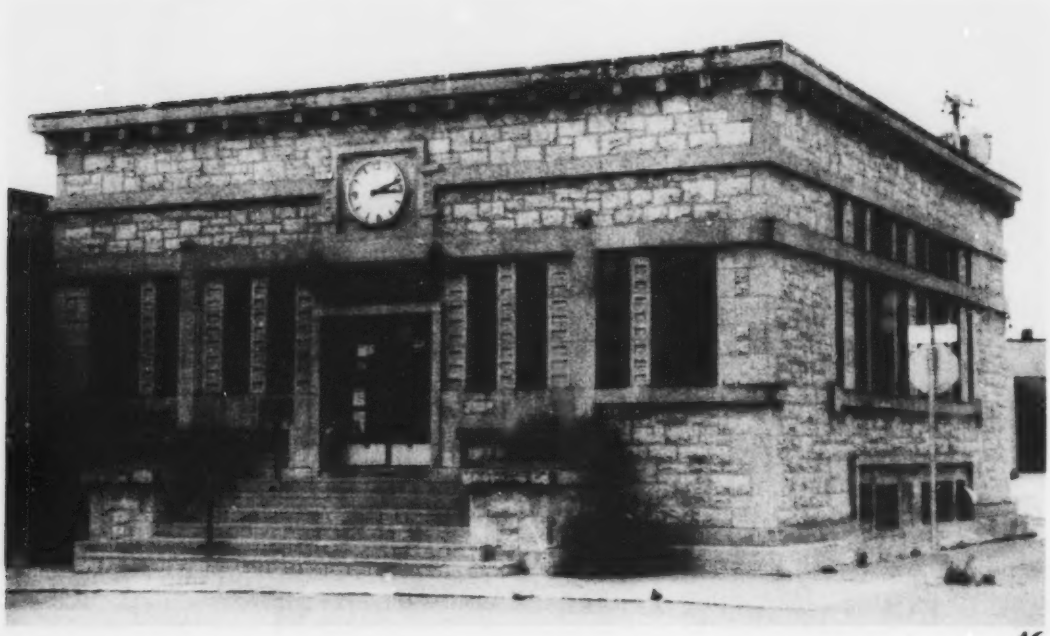
The Prairie School, or Style, evolved around the turn of the century in the work of Chicago architect Frank Lloyd Wright (1869-1959). Wright developed the style as one appropriate for the mid-west landscape, with an emphasis on horizontal lines, low **proportions**, gently sloping roofs and sheltering overhangs. The influences of Japanese architecture and the **Arts and Crafts** movement are found in the style, both of which are noted for the clarity with which structure is shown. The style was most commonly used for houses but was also employed for apartments, commercial and industrial buildings. It broke with earlier conventions for residential room arrangement using subtle ways of defining and enclosing space.

CHARACTERISTICS

- the emphasis of the style is on the horizontal
- fireplace and hearth are focal points of the plan; main rooms radiate from the fireplace
- low-**pitched** roofs extend far over the walls with very wide **eaves**
- windows are frequently **casement** type and grouped to form horizontal bands
- dark wooden strips also frequently emphasize the horizontal
- chimneys are large and low
- buildings are frequently of **wood frame** covered with **stucco**, but brick is also used
- geometric designs are used in windows and for interior fixtures

1. low-pitched hip roof
2. wide eaves
3. casement windows
4. belt course
5. portico





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46. Former Post Office, Stonewall, 1914-1915. This use of the Prairie school for a government building is unique in Manitoba. Horizontal emphasis comes from repeated raised bands punctuated by short verticals, rather than a broad eaves overhang.

47. Former Fawcett Taylor House, Portage la Prairie, 1913. Patterned brickwork is used to create bands and geometrical patterns, as well as sweep forward and unify the porch and the house.

48. Former Heimbecker House, Winnipeg, 1907, dismantled and moved to Calgary in the mid-1970s. While Prairie School proportions and forms are used, the intricate, isolated ornament in terra cotta at the entranceway and upper window is more frequently found in Chicago School designs.

49. Wardlaw Apartments, Winnipeg, 1905-1906. Even in a large, three-storey building, horizontal emphasis can be given through a gently sloped roof with a broad eaves overhang.

50. Former Red Cross Lodge, Winnipeg, 1919. Designed by John D. Atchison, who trained and practiced in Chicago, key features of the style used here are the broad eave, horizontal band, stucco finish and horizontal windows tucked tightly in the upper storey.

49

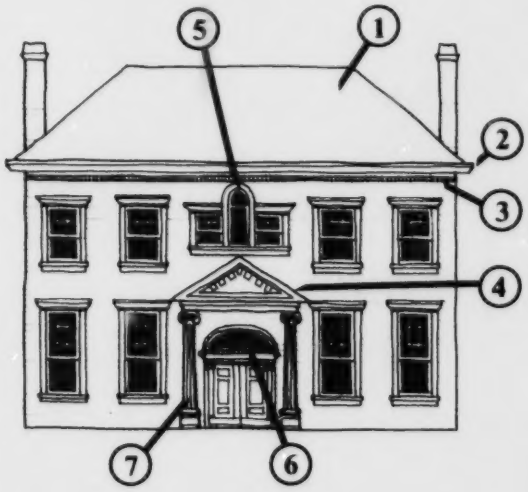
50

GEORGIAN REVIVAL (1905-1930)

HISTORY

Similar to other early 20th century architectural styles, the Georgian Revival attempted to restore order and a greater simplicity to architecture after the exuberant styles of the late 19th century. The design and detailing were more refined and complex than the earlier Georgian style of the Red River Settlement era. **Classical** elements and detailing were more pronounced. Indeed, the style is often closely affiliated with the Classical Revival. Promoted by the well-known New York architectural firm of McKim, Mead and White for affluent clients, the style has had a strong influence on even modest suburban design up to the present. Although elements of the style can be found on large buildings, it was most frequently used for smaller buildings such as houses, small offices, apartments and, sometimes, churches.

1. hipped roof
2. eave
3. cornice
4. pediment
5. Palladian window
6. fanlight
7. column



CHARACTERISTICS

- examples most faithful to the Georgian Revival are rectangular in plan with strictly **symmetrical façades**
- wood siding on **wood frame** construction or red brick are common building materials
- roofs can be **hipped** or even **gambrel**-shaped
- **eaves** are frequently detailed like a classical **cornice**
- the central portion of the façade may project and have a **pediment**, with or without **pilasters**
- in ambitious designs a **portico** can have free-standing **columns**
- **Palladian windows** are often used as a focal point
- windows can have either flat or round **heads**

51

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51. Former Walter P. Moss House, Winnipeg, 1901, additions 1909, 1913 and 1917. A highly successful example, the restrained use of rich detailing against dark brick creates a refined and reposeful result.

52. Former Post Office and Customs Building, Neepawa, 1908-1909. As the original Georgian buildings were domestic in size, the style was difficult to adapt for tall building types. It worked well for two-storey offices, giving a dignified architectural presence and, because detail and form were simple, at a reasonable cost.

53. Former E.L. Taylor House, Winnipeg, 1911. Designed by the foremost North American proponents of the style, McKim, Mead and White, this building has received an ambitious yet restrained and dignified treatment with a portico with free-standing columns, a pedimented entranceway with a fanlight and eaves detailed as classic cornices.

54. Former Home Management House, Winnipeg, 1939. A late example of the style, the building has a freer treatment allowing the introduction of a large oriel window to provide an asymmetrical contrast to the entranceway but still remain a harmonious composition.

55. Former E.F. Hutchings House, Winnipeg, 1906. This is a more eclectic and elaborate working of the style with pedimented and round-dormer windows, windows topped with radiating voussoirs (wedge-shaped masonry) in two colours and a Palladian window.

55

BUNGALOW (1910-1940)

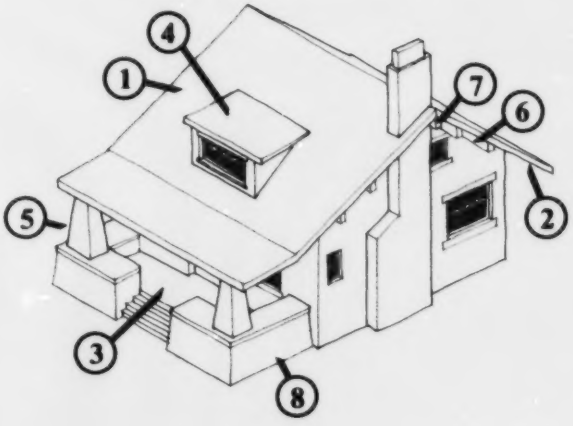
HISTORY

What is commonly called the Bungalow style is the combination of a building type and a design movement. Strictly a residential style, the bungalow finds its roots as a 'bangala', the typical one-storey native dwelling found in British Bengal. Transported to Britain, it was influenced by the **Arts and Crafts** movement, which placed emphasis on the natural or "honest" expression of material and construction. The style came to North America as a vacation cottage or seasonal dwelling, but in the early 20th century *The Craftsman* magazine was influential in spreading both designs and the ideals of the Arts and Crafts (or Craftsman) movement. The designs for modest homes were picked up by mail-order companies and spread across the continent. At the same time these designs were often transformed by the use of other architectural styles and countless design variations circulating in the suburban house market.

CHARACTERISTICS

- a low-profile box, 1 or 1 1/2 storeys high
- there is a mixing of inside and outside spaces: **verandahs** held within the body of the house by the sweeping roof and rooms projecting outside the body in **porches** or **bay windows**
- roof is a low-**pitched gable** with broad **eaves**
- a smaller low-pitched gable frequently covers a front porch
- **shed-roofed dormers** are also common
- the simple structural elements are clearly shown with **rafters**, roof **brackets**, **ridge beams** and **purlins** extending beyond the walls and roof and painted to contrast with the walls
- porches frequently have a **battered** base or porch **piers**
- exterior finish materials are wood **shingles**, **stucco** or brick
- chimneys are sometimes massive and can be of cobblestone or rough-faced brick

1. low-pitched gable roof
2. broad eaves
3. porch
4. shed-roofed dormer
5. pier
6. purlin
7. ridge beam
8. battered base



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56. 1234 Lorne Avenue, Brandon, 1913. The character of the bungalow comes not from applied style details but from its materials (cobblestone, brick and stucco), structural elements (purlins, piers and brackets) and form (overhanging roof).

57

57. River Road, Arborg, 1914. Typical of the style, the outdoor space of the verandah is enclosed within the body of the house.

58. 264-8th Street, Brandon, ca. 1920. Typical of the Craftsman movement is the manner in which the materials and construction method of this porch are clearly expressed and become the decoration of the house.

59. 1169 Wolseley Avenue, Winnipeg, 1924. Another common bungalow form is to have two broad gables facing the street: the gable of the porch being a smaller version of the gable formed by the body of the house.

60. 375 Thornhill Avenue, Morden, 1926. A favoured bungalow design was a low-gabled 1 1/2 storey house with the flow of the roof extended forward to create a generous porch.

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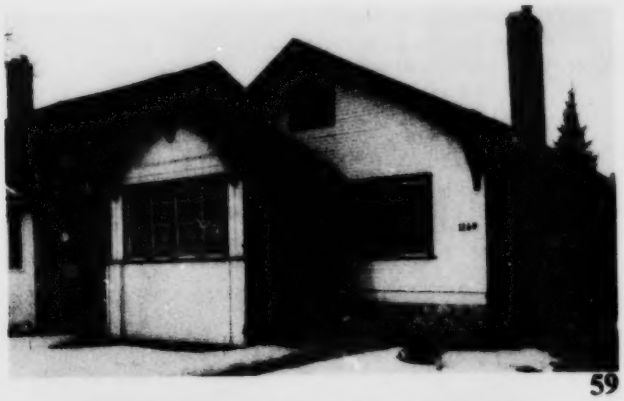

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ART DECO (1930-1945)

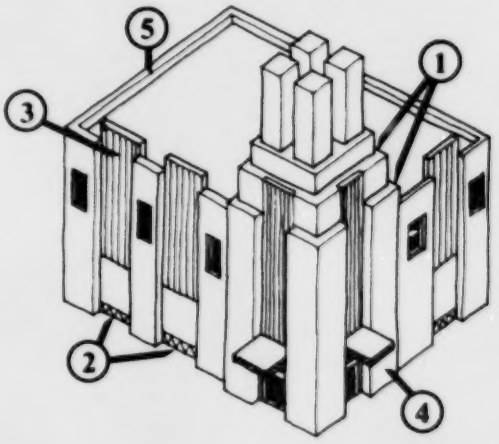
HISTORY

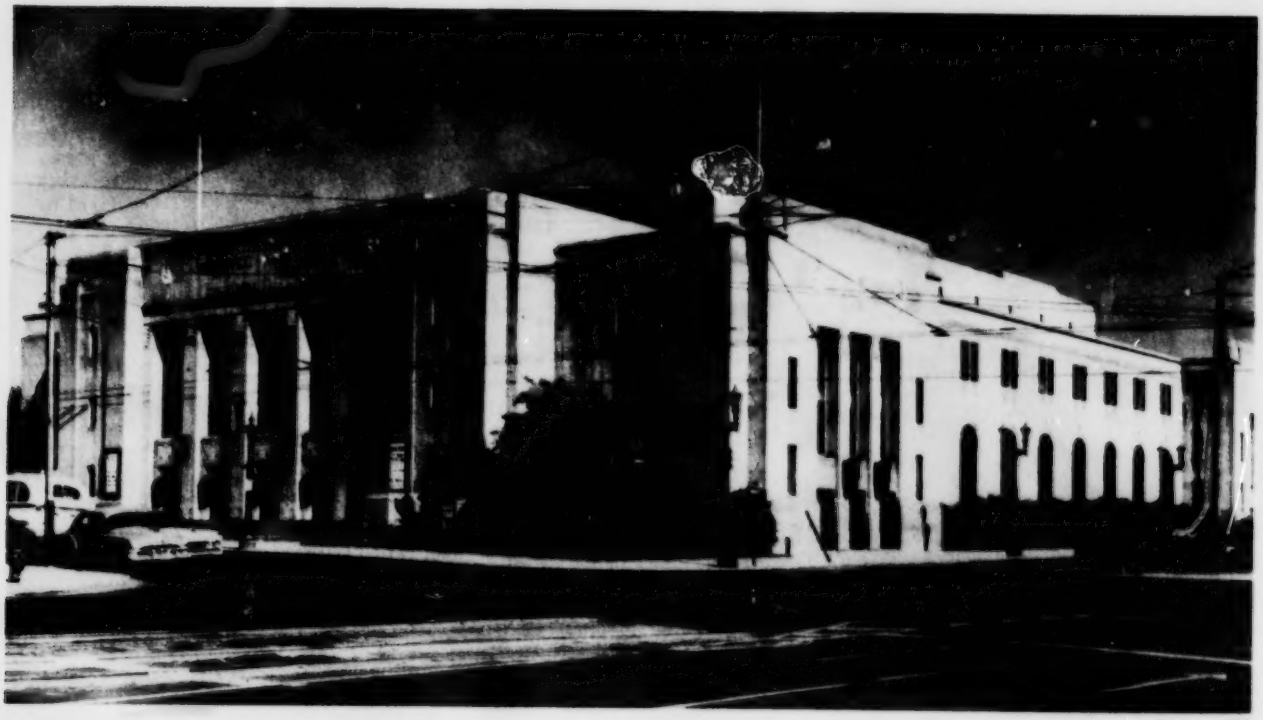
A jazz-age style of "deco-ration" first applied to jewelry and interior design, Art Deco was most popular in the 1920s and 30s. It was closely associated with the Art Moderne style. Both were part of the Modern movement which rejected historical eclecticism. The style originated in post-1918 Europe but it was in the United States where the Art Deco skyscraper was born. In New York zoning regulations of the 1920s encouraged a distinctive silhouette, created as the upper storeys of tall buildings were stepped back from lower storeys.

CHARACTERISTICS

- the emphasis of the style is on the smooth cube with hard-edged, low-**relief** ornament
- geometric form is often emphasized by setbacks at the roof line
- straight-**headed** windows are arranged in **bays** to give a vertical emphasis
- exotic and geometric carved decoration is found around doors and windows, **belt courses** and at the roof line

1. setback
2. bay
3. low-relief ornament
4. tower
5. parapet





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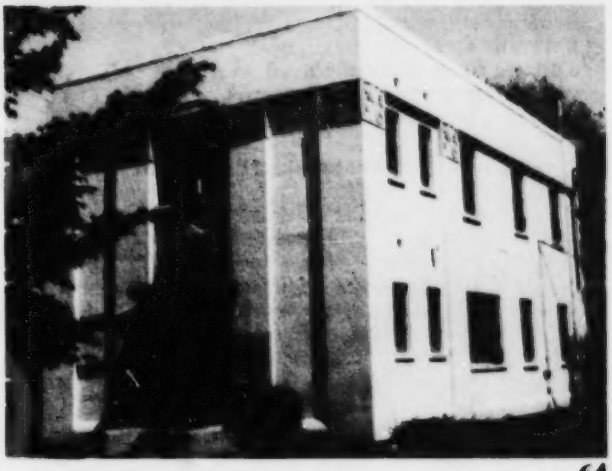

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61. Former Civic Auditorium, Winnipeg, 1932. The smooth and massive blocks of the building are contrasted with deeply set windows and the characteristic low relief carving at the entranceways and roof line.

62. Federal Building, Winnipeg, 1935. Extremely strong and forceful aspects of this design are the setback tower and enormous entranceway with geometric decoration.

63. Women's Tribute Memorial Lodge, Winnipeg, 1931. A simple building clearly shows the essence of the style: a cube with sharp, dense carvings.

64. Former Land Titles Office, Carman, ca. 1900, altered 1947. In 1947 an existing building with classical proportions was easily updated with Art Deco sensibility using a stucco surface and, in concrete, a stylized decorative panel and capitals.

65. Manitoba Telephone System Building, Winnipeg, 1930. Three styles converge: stylized Art Deco decoration on the piers between the second and third floors and along the roof line; Chicago School in the vertical emphasis and regular window rhythm; and Gothic Revival touches in the Tudor arch entranceway and pointed arch decoration at the second floor.

65

ART MODERNE (1935-1950)

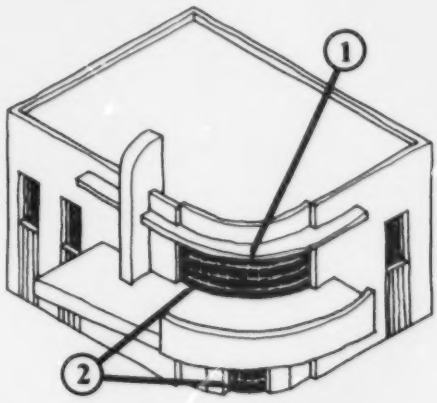
HISTORY

Like the Art Deco style, and sometimes combined with it, Art Moderne was part of the Modern movement and the rejection of historical styles. While the style is an economical one, popularized during the Great Depression, it was meant to represent the dynamic progress of the 20th century and was highlighted at the 1933 Chicago World's Fair. Its inspiration comes from the machine aesthetic of the period's industrial design, especially that of the railway car, motorcar and steamship. Hence it is a very streamlined style, giving a sense of speed and motion.

CHARACTERISTICS

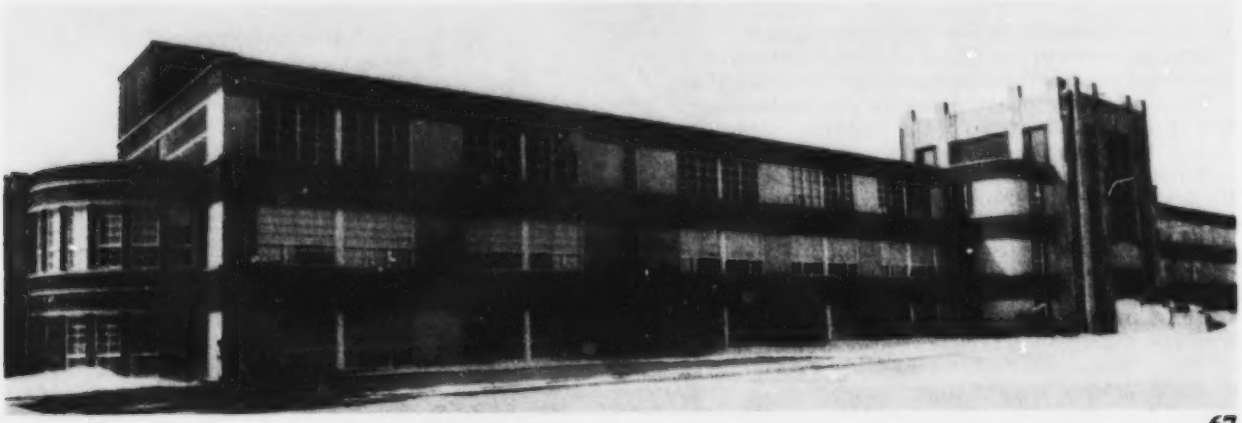
- usually **asymmetrical**, the buildings are noted for flat roofs and rounded corners
- a strong focus is often placed on a large wraparound window
- wall finishes are usually smooth with minimal decoration
- speed and movement are suggested with horizontal rows of windows or decorative bands
- if decoration is used, it is usually limited to carved panels by doors or windows or bands with low-**relief** carving
- the modernity of the style is stressed by the new materials: glass blocks for windows and aluminum or stainless steel trim for windows, doors and railings

1. wraparound window
2. glass blocks



66

66. Toronto-Dominion Bank, Winnipeg, 1951-1952 (demolished). A successful marriage of the new and the old: the new style is evident in the simplicity and flow of the building; the classical vocabulary remains in the sylized pilasters and cornice on the main floor.



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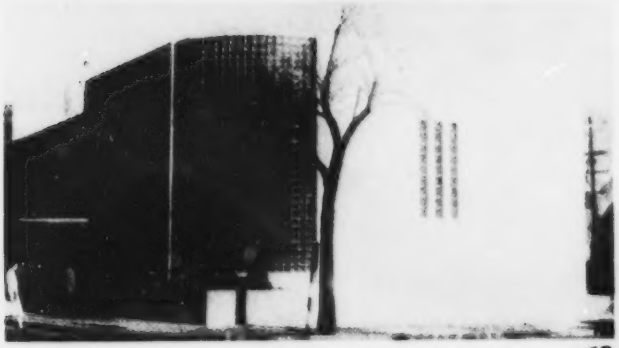

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67. Technical Vocational School, Winnipeg, 1948, addition 1962. In this late example, the entranceway has the hard-edged cube form of the Art Deco style, but the wraparound corners and strong horizontal flow are influenced by the Art Moderne style.

68. Winnipeg Clinic, Winnipeg, 1942. Breaking with traditional historical styles, Art Moderne embraced the new building material of glass blocks that here curve around the corner.

69. Former Bus Depot, Brandon, 1939, refronted ca. 1984. The curved corners and coloured bands of wood sweeping across the stucco sides and wrapping around the curving corners, gives a sense of speed and movement appropriate to a transportation building.

70

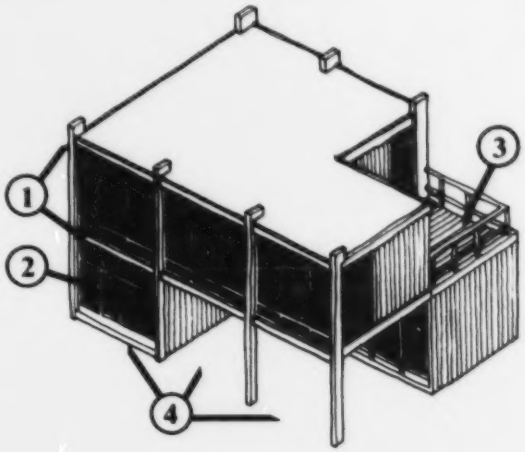
70. Greening's Garage, Dauphin, 1936. As automobile ownership became more widespread, there was an increased need for service stations. Appropriately, the stations were often sleek and streamlined to match the new designs for the automobile.

INTERNATIONAL (1950-1965)

HISTORY

The International style was a reaction against historicist styles of the 19th and 20th centuries. It stressed a new machine age aesthetic in which the optimum use of modern materials and technology was sought and the form of the building was to clearly follow its function. Buildings were to be rational and scientific in the organization of the plan, the arrangement of the **façade** and the massing of the building parts. Its name came from a 1932 New York exhibition entitled *"The International Style: Architecture Since 1922"*. Its early champions were European architects such as Le Corbusier, Walter Gropius and Mies van der Rohe. The Great Depression, World War II and a tradition of history and convention delayed its widespread adoption in Canada until the late 1940s and 1950s.

1. steel frame construction
2. curtain wall
3. balcony
4. bay



CHARACTERISTICS

- the absence of ornament and attention to the creation of volume (usually rectangular) are important hallmarks of the style
- roofs are flat
- construction is normally of steel frame or reinforced concrete
- **curtain walls** of glass or **prefabricated** parts hang from this frame
- **balconies** and upper floors are sometimes **cantilevered**
- the wall surfaces can range from smooth and uniform to a precise regular three-dimensional arrangement of parts
- openings are often flush with the exterior wall, articulated only by a change in **sheathing** materials
- the approach led by Ludwig Mies van der Rohe, called Miesian, emphasized the rectangular form, a clear articulation of the grid frame, and a precise regularity of a modular pattern established by the grid
- if **asymmetrical**, the design is still a balanced composition and is frequently placed dramatically within a landscape

71

71. Manitoba Hydro Building, Winnipeg, 1958. Typical of the style, a cage of large windows and panels can visually transform am enormous expanse of wall into a surface of lightness.

72

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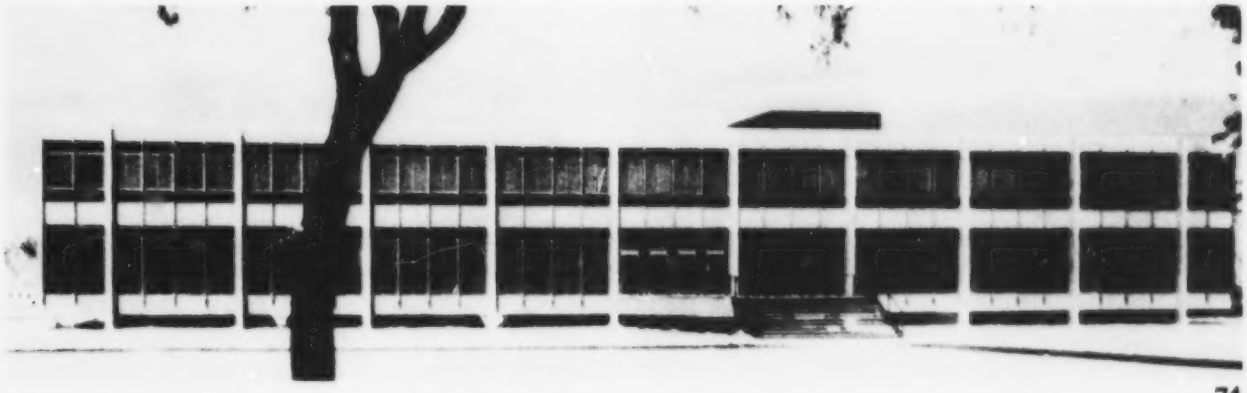

74

72. Former Monarch Life Building, Winnipeg, 1959-1963. Frequently a floating effect is created by recessing the ground floors with vertical piers. This floating effect is reinforced by the way in which the large expanses of masonry appear as a thin skin suspended on the structural frame.

73. Men's Residence and Dining Hall, Brandon, 1959. Aspects of the style can include flat, cantilevered roofs, smooth wall surfaces and large window surfaces with minimal interruption.

74. J.A. Russell Building, Winnipeg, 1959. Although a simple rectangle in plan, rhythm is achieved in the vertical repetitions and complexity is achieved through the play of different-sized rectangles along the surface.

75. Land Titles Office, Brandon, 1890, refronted and enlarged 1957. In its simplest form the style relies on the unrelieved strength of the rectangle.

75

NATIVE STRUCTURES (5000 B.C.- 1900 A.D.)

HISTORY

The origin of the tipi is unclear, but may date from as early as 10,000 B.C., when people first inhabited Manitoba. Archaeological evidence indicates that tipis were definitely constructed by 5,000 B.C. The structure was well suited to the lifestyle of nomadic hunters and gatherers living on the plains. It was easily transported and constructed entirely of locally available materials.

CHARACTERISTICS

- all tipis were tilted cones, with the steep side at the rear of the structure set into the prevailing wind
- the frame consisted of a series of straight tree poles, trimmed and stripped of bark
- the poles were 16 to 33 feet long, about four to eight inches in diameter and usually pointed at one end
- tipi coverings were originally hides, bark, or mats made out of rushes, and after the 1880s, canvas
- an opening for ventilation and protruding poles was created at the top of the structure when erected
- rocks or sod were used to anchor the skin covering to the ground prior to the mid-19th century; wooden pegs were used thereafter

76. Extant remains of a tipi ring. In Manitoba these rings range between 13 and 23 feet in diameter. Most of the rings have been found in the southwestern portion of the province.

77. Birch bark covered Ojibwa tipis near Middlechurch, ca.1858.

76

77

RED RIVER FRAME STRUCTURES (1820-1870)

HISTORY

Before 1870 Red River frame was the building construction method used by most inhabitants of the Red River Settlement. The procedure was used primarily for houses, but also found favour for public, commercial and religious structures. The technology was introduced to the Canadian West by Hudson's Bay Company employees from Quebec, where a similar technology was popular. The Quebec buildings were derived from French structures of the 17th century. It is also known by its French equivalent, pièce-sur-pièce. In Manitoba, few Red River frame buildings remain. Most are concentrated along the banks of the Red and Assiniboine rivers, within the confines of the old Red River Settlement, and many are simple interpretations of the Georgian style.

CHARACTERISTICS

- the most distinctive feature is the log construction procedure, in which short logs are squared and set between upright squared logs
- set on a rectangular plan, most buildings are covered with a **gabled** roof
- those structures covered with a **hipped** roof are often combined with Georgian influences
- small rectangular windows are set between short vertical logs
- the singular door is usually on long side of the plan and set against one of the vertical logs

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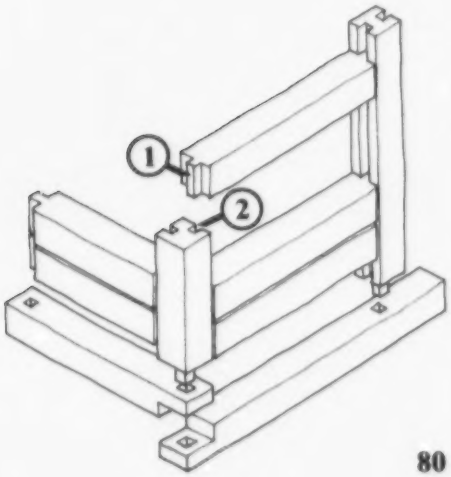

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78. Ross House, Winnipeg, 1854. In this building, the first post office in western Canada, the exposed logs clearly reveal Red River frame construction. Georgian influences can be read in the hipped roof and the symmetrical composition of the façade.

79. Archway Warehouse, Norway House, 1840-1841. Huge oak logs were used in the construction of this Hudson's Bay Company building. The logs have been covered with a sheathing of horizontal wood siding.

80. The distinctive quality of Red River frame is presented in this detailed cut-away view of a typical corner connection. The tongue (1) on the horizontal log is slipped into the groove (2) chiselled into the vertical log.

PIONEER BARNS (1870-1900)

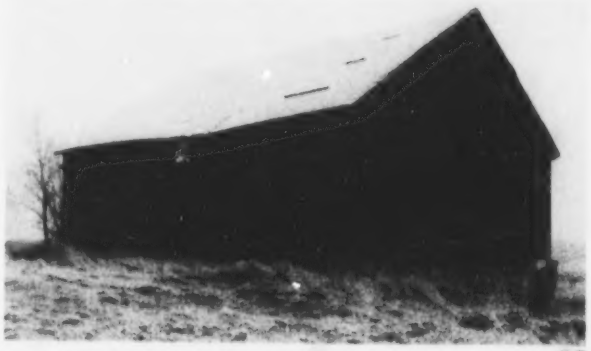
HISTORY

Barns built in Manitoba before 1870 were crude one-**storey** log or even sod structures. The major settlement groups that opened the province during the 1880s and 90s -- Anglo-Ontarians, Quebeckers, Icelanders, Mennonites and Ukrainians -- introduced a variety of new barn designs and building technologies. Each of these groups produced structures that can be identified by their distinctive form and construction details. Most of these barns provided shelter for a variety of livestock -- horses and cattle primarily -- in a stable. Feed and hay for the livestock were stored in a loft, usually located above the stable.

81

CHARACTERISTICS

- barns from Icelandic and Ukrainian tradition are typically small, **gable**-roofed log structures connected with **saddle-notch** or **dovetail** joins
- Mennonite barns are attached to houses (see Mennonite Housebarns section)
- Southern Ontario-style barns are typically built into a hill bank (hence the term bank barn) to permit ground level access to both the stable level and the loft above it; loft features include heavy timber construction covered with **board and batten** siding; the stable is usually constructed of fieldstone
- French barns, unlike the previous examples, did not combine functions; instead hay, cattle and horses were often housed in separate structures; like Southern Ontario-style barns, they were built with heavy timber framework and board and batten siding



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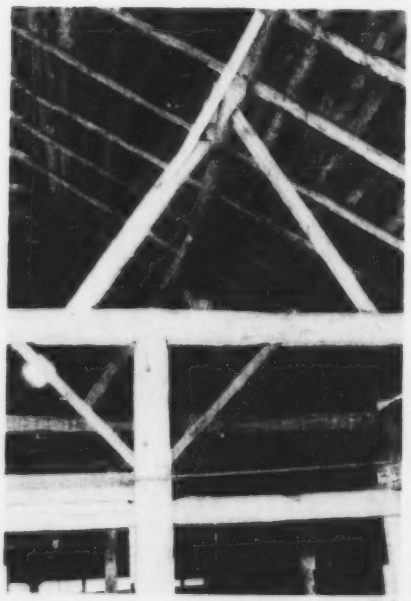

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81. Icelandic Barn, near Vidir, ca. 1920. Dovetail notches are used to hold the logs together at the corners.

82. Former Claude Oldcorn Barn, near Forrest, ca. 1890. This is a traditional southern Ontario barn. This view from the top of the hill shows the large loft entrance.

83. Former Ephrem Dupont Barn, near St. George, ca. 1908. In this French-style barn the whole structure was devoted to hay storage.

84. This detail of a barn interior shows some of the beamwork, distinctive notches and connections used in heavy timber frame construction. The connections are often secured without nails.

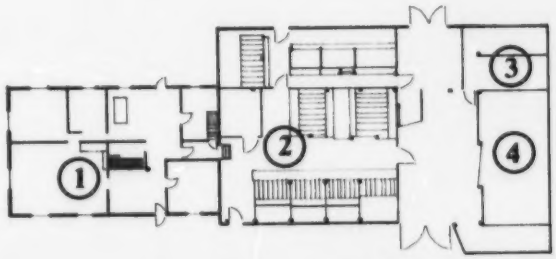
MENNONITE HOUSEBARNS (1875-1920)

HISTORY

During the 1870s almost 8,000 German-speaking Mennonites (religious refugees from Czarist Russia) settled on two large land reserves in southern Manitoba. The new settlers recreated traditional farm-village communities in the new land and built traditional housebarns. A housebarn combined, in one long unit, family living quarters and an attached barn. By 1900 there were over 100 farm villages on the two reserves. Each village was laid out along a street usually a kilometre in length. The housebarns might be situated on one or both sides of the street, with a school and church located towards the village centre.

CHARACTERISTICS

- early housebarns are small, of rough log construction, and are covered with a **thatched roof**
- later examples more closely follow tradition; these feature large timber-framed barns and commodious houses attached in a long linear unit
- the house portion usually has a steeply-**pitched** roof, broad rectangular plan, **shuttered** windows and Dutch doors (a divided door in which the upper and lower halves move independently of each other)
- the barn portion is usually slightly wider and higher than houses; it often has **shed-roofed** sections on one or both sides
- barns feature either a row of small square windows or **ribbon windows**
- main barn doors are often distinguished by geometric designs created by the door construction
- examples from the early 1900s often have T-shaped plans; North American influences, like light **wood frame** construction and roof **dormers**, became more common



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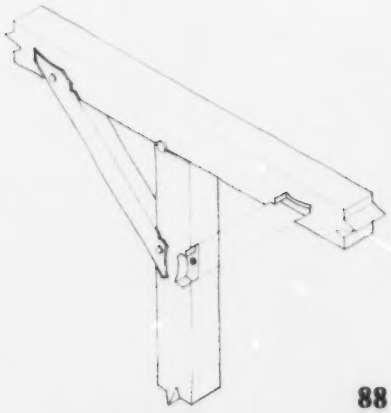

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85. A floor plan of a typical Mennonite housebarn. The rooms of the house section (on the left) revolve around a large stove (1). The barn section (on the right) is divided into livestock stalls (2), grain bins (3) and implement storage (4).

86. Former Abe Neufeld Housebarn, Hochfeld, ca. 1910. This structure exhibits the traditional linear form of housebarn design.

87. Former Jacob Peters Housebarn, Reinland, ca. 1912. The T-shaped plan of later housebarn designs was used in this building. The geometric barn door design is also evident.

88. The intricate detailing used in this sway brace in a barn is one of the distinguishing features of Mennonite construction.

UKRAINIAN HOUSES (1896-1920)

HISTORY

Like other immigrant groups who settled the rural areas of Manitoba, Ukrainian pioneers arriving in the last years of the 19th century relied on traditional building designs for the construction of their early homes. Two distinct regional variations have been identified in Manitoba. Settlers from Galicia, then a province of Austria, built houses that were typically small and unpretentious. Settlers from the neighbouring Austrian province of Bukovyna relied on traditional house designs that were often larger and more elaborate. Traditional house architecture was used until the 1930s, by which time most settlers had adapted their homes to Canadian building technologies and current North American architectural styles.

89

CHARACTERISTICS

- buildings are typically small, single-storey structures built on a south-facing rectangular plan; houses were oriented to face south with a small room on the west side and a larger room on the east side; a large clay oven at the centre of the house was used for cooking during the day and, because it retained heat at night, as a sleeping area for children
- Galician houses are distinguished by a **gable** roof and plan consisting of two rooms
- Bukovynian houses are identified by a **hipped** roof and three-roomed plan
- in both cases the log walls are covered with a thick mud plaster coating on both sides
- exterior and interior walls are often **whitewashed** and occasionally decorated with painted designs
- early buildings are covered with **thatched roofs**

89. Former Stelmach House, near Riverton, 1922. This is a typical example of a Galician home. The building is covered with a gable roof with angled extensions to protect the plaster covering on the walls. The smaller room on the west side was used as a kitchen. The larger east room was used as the parents' bedroom and as a receiving area for guests.

90. Former Korol House, near Gardenton, ca. 1905. This is an example of a traditional Bukovynian house. The building has a hipped roof with wide overhanging eaves. The logs extend outward near the top of the walls to act as supporting brackets for the roof. In this case, the traditional Bukovynian plan has been altered. Instead of a central door leading to a foyer, the entrance is located in the west end.

90

EASTERN EUROPEAN CHURCHES (1898-1940)

HISTORY

Ukrainian, Romanian and Russian immigrants to Manitoba constructed church buildings with reference to the varied architectural traditions of their homelands. Some of the earliest settlement churches closely followed old-country traditions. Most churches, however, and especially later examples, employed a combination of Eastern European traditions with North American building technologies and western architectural influences.

CHARACTERISTICS

- the churches are usually distinguished by the use of **onion domes** (also called banyas); a variety of such shapes were used, ranging from squat to tall and slender, with the majority being a distinctive bulbous shape
- **round-arched** windows are common
- detailing may be in Romanesque, **classical** or even Gothic Revival styles
- smaller churches are usually built on a rectangular plan and usually feature a **gable** roof topped with a small onion dome at the roof ridge; many of these churches also feature **façade towers** topped with small banyas
- larger churches are often cross-shaped and more complex, with reference to the grand urban churches of eastern Europe; the external character of the structure is expressed by the number, size and variety of domes; many of these churches have large domes that open into the interior, filling the space below with light
- interiors are often richly decorated, featuring murals, banners, icons (religious paintings on wood) and icon screens

91

92

93

91. St. Mary's Ukrainian Catholic Church, Kulish, 1918. This example shows the standard rectangular plan with corner towers and small roof dome.

92. Holy Resurrection Russian Orthodox Church, Sifton, 1928. The church has squat onion domes, the largest of which creates an enormous domed space within.

93. St. Michael's Ukrainian Orthodox Church, Sandy Lake, ca. 1933. This is one of the most ambitious Eastern European churches in the province. The church is built on a cross-shaped plan and boasts four onion domes.

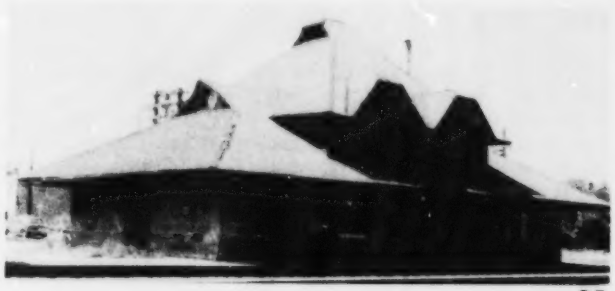
RAILWAY STATIONS (1885-1930)

HISTORY

The Prairie Provinces were opened to settlement during the 1880s and 90s by the Canadian Pacific Railway and the Canadian Northern (later Canadian National) Railway . Both companies identified a hierarchy of communities about 20 or 30 kilometres apart and produced a range of standardized station designs to service them. The largest communities, the primary distribution centres on each system, had First Class stations, the object of an architect's individual attentions. Large towns -- identified in the hierarchy as significant regional distribution points -- had a standardized Second Class station. Smaller communities had one of several available standardized Third or Fourth Class stations.

CHARACTERISTICS

- the roof is the most distinctive feature; they are normally **hipped** and can have **dormer** windows; **towers** are occasionally added
- broad overhangs are supported by curved **brackets**
- most standardized stations were based on a rectangular plan
- stations are usually of **wood frame** construction and have standardized details
- rectangular windows are grouped and often are highlighted with **surrounds** painted to contrast with the building colour
- Second and Third Class stations were usually two **storeys**, to accommodate the station agent's residence



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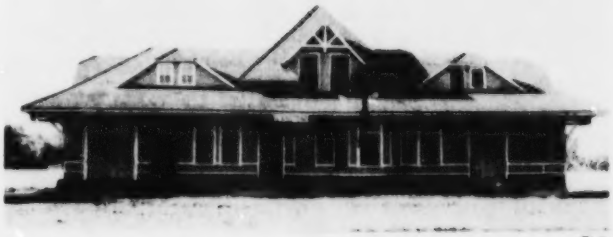

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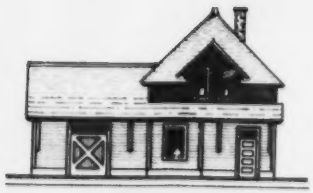
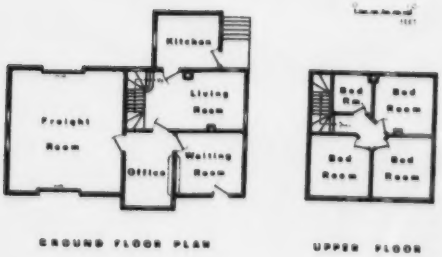


TRACK SIDE ELEVATION



GROUND FLOOR PLAN

UPPER FLOOR

94

94. Winnipeg architect Ralph Pratt prepared this Third Class station design for Canadian Northern in 1901. The design proved to be very successful and was used at many communities across Manitoba.

95. Former Canadian Pacific Station, Virden, 1906. This standardized Third Class design also came from the drawing board of Ralph Pratt. The design was used at several Manitoba towns, but only in this case was it built of stone.

96. Former Canadian Northern Station, Gladstone, 1901. This is an example of one of Canadian Northern's standard Second Class designs.

97. Former Canadian Northern Station, McCreary, 1912. This Third Class Canadian Northern station was derived from Ralph Pratt's 1901 design, reproduced at the left.

BOOMTOWN STRUCTURES (1885-1930)

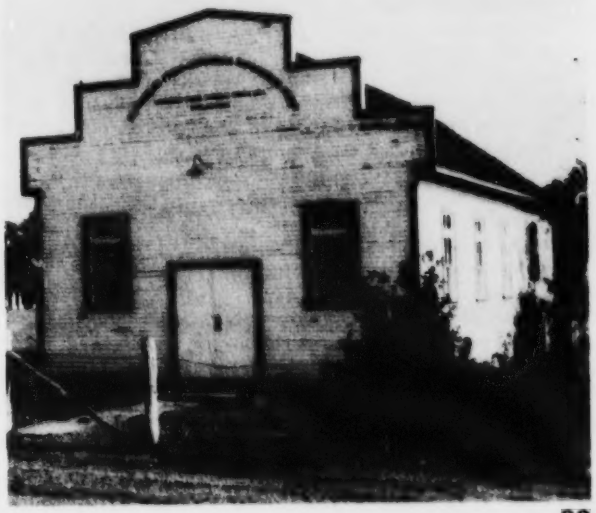
HISTORY

When the Canadian West was opened to settlement in the 1880s -- the beginning of the Boom years -- and the railways began to work their way westwards, entire prairie communities sprang up virtually overnight. The commercial centres in these new towns typically consisted of simple **wood frame** structures hidden behind boomtown or false-fronted **façades**. By extending the **gable** front up past the **eaves** and beyond the roofline, small buildings could be made to look larger and more dignified. The tall fronts provided room for advertising signage as well. By the 1890s **prefabricated**, disassembled boomtown fronts of pressed tin and cast iron were available through mail-order companies. In Manitoba, boomtown fronts were most frequently used on stores, small office buildings, blacksmith shops, livery barns and church and community halls.

98

CHARACTERISTICS

- the most common, and simplest, boomtown façades were flat-topped or step-topped, although half circle and **pedimental** motifs were also popular
- a common decorative treatment was the attachment of large wooden **brackets** under a projecting **cornice**
- occasionally the fronts were embellished with additional details, including corner **pilasters** and recessed entrances and awnings



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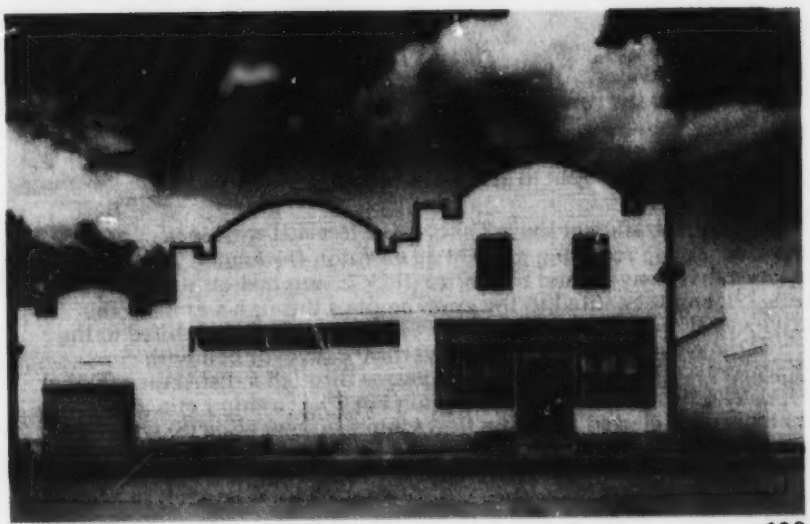

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98. Former Meat Market, Douglas, ca. 1889. This example displays the simplest application of a boomtown façade, a simple rectangle.

99. Ukrainian Catholic Hall, Poplar Park, ca. 1923. The boomtown façade in this case is a more elaborate treatment, with a stepped gable and pediimented crown.

100. Store, Mariapolis, ca. 1910. This is a rare example in which three buildings of different heights have a varied, but unified boomtown front treatment.

GRAIN ELEVATORS (1885-1930)

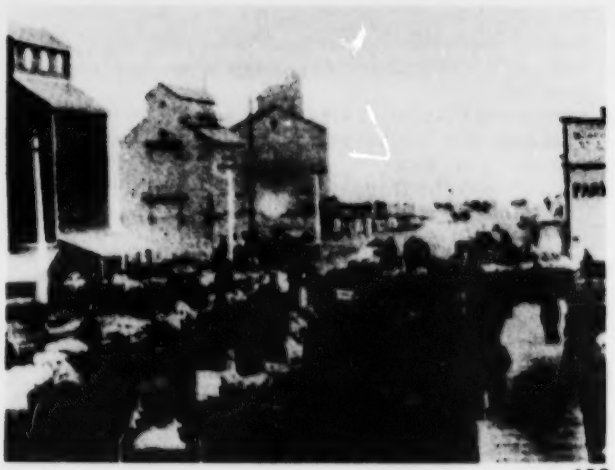
HISTORY

A vital component of the distribution and storage network of the emerging agricultural economy in Manitoba were the country grain elevators that were built along the rail lines beginning in the 1880s. By 1910 there were 707 grain elevators in this province. Elevators were usually located eight to ten miles apart. This was a convenient distance that allowed a farmer to deliver his grain and return home the same day. Elevators were owned exclusively by private companies until the advent of farmer-owned co-operatives in the early 1900s.

CHARACTERISTICS

- the familiar elevator form is defined by its function: grain bins form the thick, windowless vertical shaft of the building
- the **cupola**, a small **gable**- or **pyramidal**-roofed section atop the structure, shelters the head of the elevator leg and the distributor box
- different types and grades of grain were stored in separate bins
- a **shed-roofed** driveway encloses the weigh scales
- early elevators are typically 32 feet square, 70-80 feet high and contain 16-18 grain bins above which is a cupola
- walls are of cribbed construction: 2"x4" or 2"x6" lumber is stacked and nailed horizontally to create extra strong bin walls
- typical elevator construction and form did not change significantly over the years; driveways grew longer to accomodate larger trucks; elevators grew taller; and separate grain bin structures called annexes were built to increase storage capacity

101



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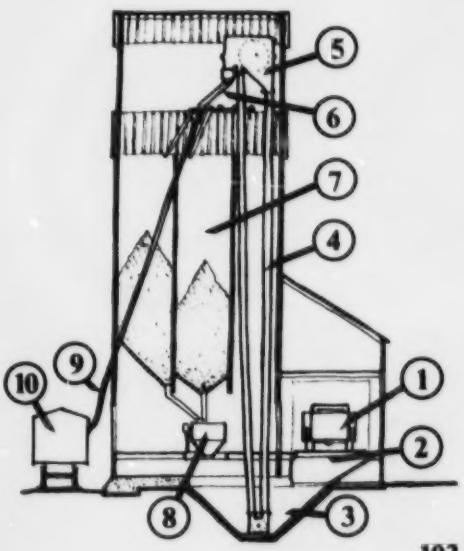


103

101. Grain Elevator, Argue, ca. 1900. The familiar simple elevator shape diguises the complex interior workings.

102. This 1887 view of Pacific Avenue in Brandon shows the lines of wagons delivering grain to several elevators.

103. The illustration at the left shows the internal workings of an elevator. When receiving grain at an elevator, the loaded grain truck enters a driveway (1) and the entire truck is weighed on a platform scale (2), and then tilted so the grain empties through a grate in the driveway floor and into a boot tank (3). The grain is then lifted to the top of the elevator by the leg (4), a vertical conveyor belt with cups attached. At the head (5) the grain passes through a distributor (6) that deposits the grain into a selected grain bin (7). To ship grain, the contents of a selected grain bin flows into a hopper scale (8) where it is weighed, dumped into the boot (3) and lifted by the leg to the distributor (6). The grain flows down the direct spout (9) and into the waiting rail car (10).

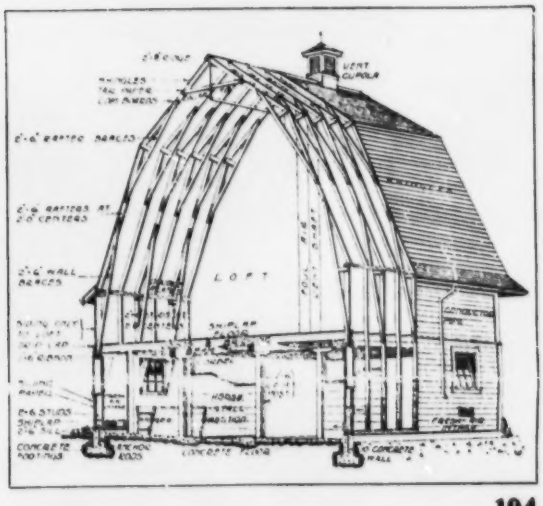
PATTERN BOOK BARNS (1885-1930)

HISTORY

By the turn of the century the introduction of new farm machinery, innovative construction techniques and scientific planning greatly altered the appearance of barns. The hay sling (a net-like device on a track mechanism) and the grain auger (a tube in which grain was moved along a rotating turbine), provided an easier, more economical way to move hay and feed around in the barn; these and other innovations permitted new planning options. The introduction of tractors around 1900 led to the decline of the horse as the principal source of farm power, and contributed to the development of barns that were devoted solely to cattle production. Mail-order and lumber companies offered a variety of barn designs and kits which included all materials.

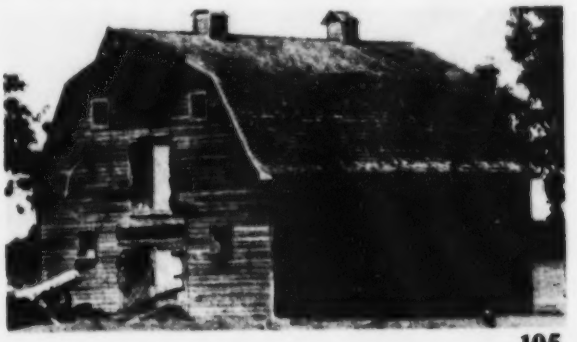
CHARACTERISTICS

- two methods of organizing the functions in a barn were popular: the most common was the central alley plan, in which cattle were housed in two long rows flanking a central alley; a more innovative design, based on an octagon, was intended to minimize labour by arranging livestock and loft contents in an efficient radiating plan
- most barns of this period were of lightweight **wood frame** construction
- engineered **truss rafters** were used to create huge unobstructed loft spaces
- new roof shapes -- the **gambrel** and the **vault** -- created even greater loft capacity



104

104. This 1917 Eaton's Catalogue advertisement clearly shows the rafter design and huge loft capacity that were hallmarks of the new barn designs.



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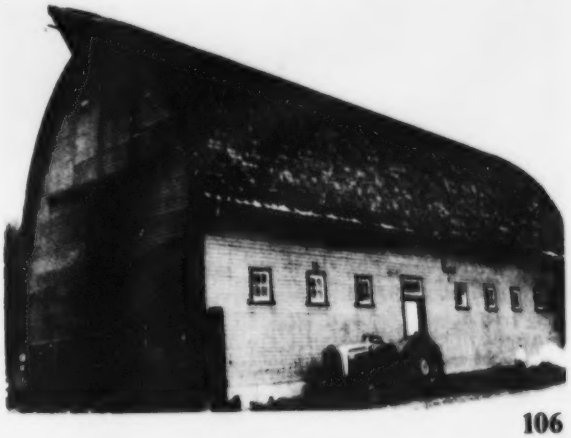

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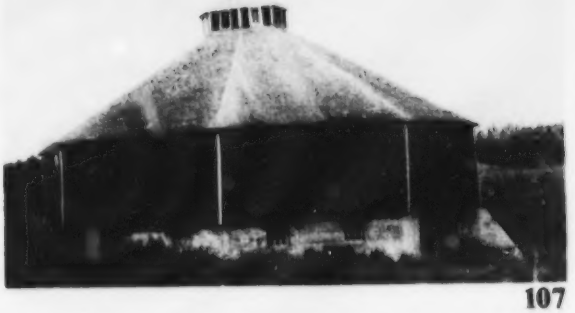


107

105. Former Symynyzyn Barn, near Jaroslaw, ca. 1920. This classic form was used for both small and large barns.

106. Former Treichel Barn, near Darlingford, ca. 1930. This vault-roofed barn, covered with metal siding, shows the large loft doors through which a hay sling would be operated.

107. Former Logan Barn, near Bethany, 1902. Octagonally-planned barns were popular for a period before World War I. Few exist today.

SCHOOLS (1885-1940)

HISTORY

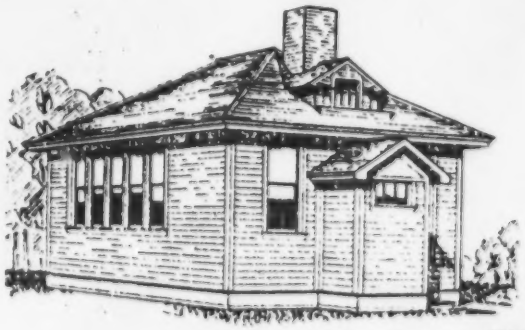
One and two-room schools were built throughout Manitoba between 1880 and 1940. Pioneer classes were held in churches or private homes. As the need for better facilities arose, specially designed buildings were erected. By the 1890s provincial standards were applied to the construction of school buildings and, by the turn of the century, carefully crafted buildings designed by architects were widely available to local school districts. Schools were built approximately six miles apart so that students would not have excessive distances to travel. By the time school consolidation began in the 1950s, there had been almost 2,500 school buildings constructed in the province.

CHARACTERISTICS

- almost all one and two-room schools are built on a rectangular plan with a **gable** or **hip** roof
- a **porch** is often located at the front or the side of the building
- most schools have a distinctive window wall, in which all the windows of the building are concentrated; this feature was intended to reduce glare and shadows in the classroom
- almost all remaining buildings are of **wood frame** construction with horizontal wood siding; a few are of brick veneer or stone construction
- some buildings have elements such as **dormers** and bell **towers**, but these are usually of modest design
- details are uncommon; instead, contrasting colours for the building and window and door trim, **brackets**, and minor decorative work on chimneys provide interest

108

109



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111

108. Former Gourlay School, near Brandon, 1887. This early school features twinned windows on the south side of the building.

109. Former Tamarisk School, near Grandview, 1909. In 1903 Provincial Architect Samuel Hooper prepared three designs for one-room schools. This design was the most popular of the three.

110. Eaton's Catalogue, *House and Building Supplies*, 1917-1918. This and other catalogues offered inexpensive designs for one-room schools.

111. Former South Bay School, near Winnipegosis, ca. 1929. During the 1920s this kind of design, in which windows took up almost the whole wall, became very popular.

PATTERN BOOK HOUSES (1885-1940)

HISTORY

The rush to settle the West created a vast market for pattern book buildings. Pattern books, produced by mail-order and lumber companies, offered the public a wealth of well-crafted and economical house designs. These designs might be produced simply as plans and sold for as little as $6, or promoted as **prefabricated** building packages, right down to the nails. Building developers relied on many of the ideas promoted in pattern books to create their own versions of those designs. Pattern book designs were also sold for barns and outbuildings. By the turn of the century school buildings were the object of standardized pattern book designs. Even church organizations used pattern book designs for some of their buildings.

CHARACTERISTICS

- the simplest examples were planned on a rectangle and featured a **shed** or **gabled** roof
- a great variety of bungalow designs were popularized by pattern books
- the most popular of larger homes was known as the four-square, a building of commodious proportions; usually two **storeys** on a raised basement; low **pyramidal roof** with at least one front **dormer**
- other small and large designs often offered a great variety of floor plans and roof designs, including minor references to other architectural styles
- standardized building components and details

113

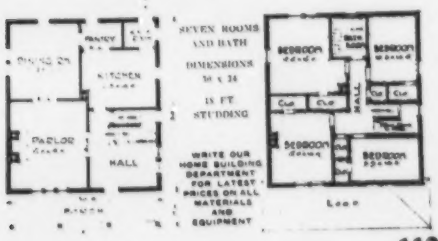
114

EASTBOURNE

EATON PLAN BOOK

E15

An exceptionally well planned home of the modern type of square house, which is the one type where you obtain the maximum of space at the minimum of cost of both material and labor. The treatment of the lower walls with siding and the upper walls with shingles produces a pleasing and well balanced effect.



112

112. Eaton's 1919 Catalogue offered a four-square house called the "Eastbourne". A perusal of that issue of the catalogue would produce a dozen more examples of slightly different four-square houses.

113. Former T. Lemming House, Birch River, ca. 1915. The "Earlsfield", offered in Eaton's *Plan Book of Ideal Homes* beginning in 1912, was used for this house.

114. Former O. Olafson House, Riverton, ca. 1920. The Eaton's Catalogue "Eadgley" design was used in the construction of this house.

GLOSSARY OF ARCHITECTURAL TERMS

American Colonial Revival
a period revival based upon broad interpretations of New England Colonial, Beaux-Arts Classicism, Georgian or Southern Colonial styles; Dutch and Spanish Colonial elements were also popular

arch
a curved structure spanning across the top of an opening in a vertical surface (such as a wall) (Fig. 1)

architrave
the lowest member of an entablature (Fig. 9)

architecture
the art and science of designing and building structures

Art Nouveau
a design movement shunning imitation of past styles; popular primarily in the 1890s; characterized by stylized undulating natural forms such as waves, flower stems, leaves and flowing hair

Arts and Crafts
a design movement in architecture led by the British designer, William Morris (1834-1896); characterized by stylized, two-dimensional forms, naturally finished materials and hand-crafted production; in the first two decades of the 20th century The Craftsman magazine was an influential exponent of these design principles in the United States; it is also referred to as the Craftsman movement

ashlar
hewn stone blocks with straight-cut edges

asymmetrical/asymmetry
a composition that is off-balance with respect to a point of reference, such as an imaginary centre-line, as it is drawn through the plan of a façade

attic
the space beneath the sloping pitch of a roof and above the uppermost full storey of a building (Fig. 2)

balcony
a structural platform extending from the wall of a building and enclosed with a balustrade; supported from below or cantilevered from a supporting wall (Fig. 3).

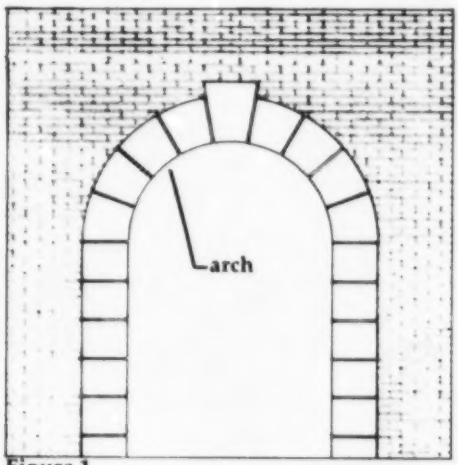


Figure 1

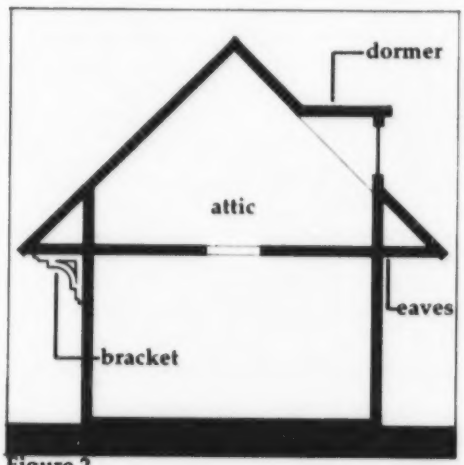
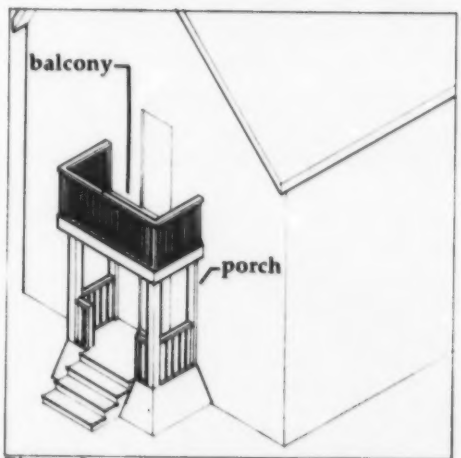


Figure 2



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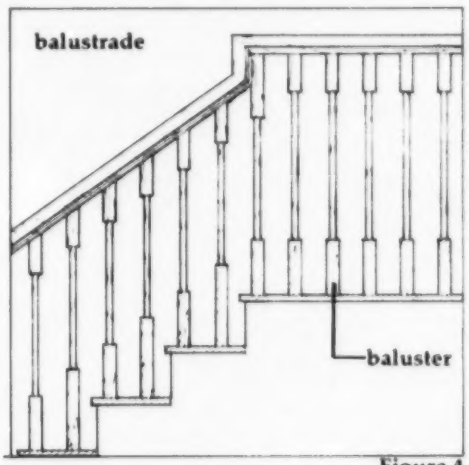

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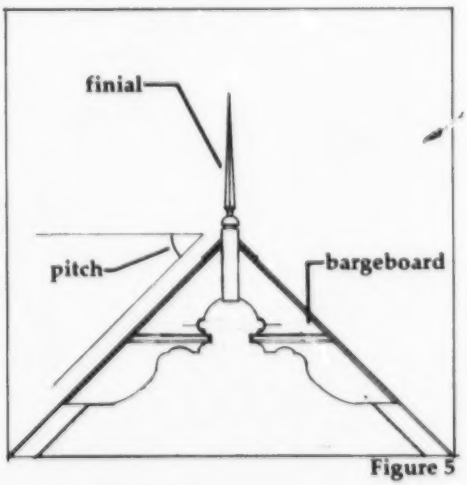

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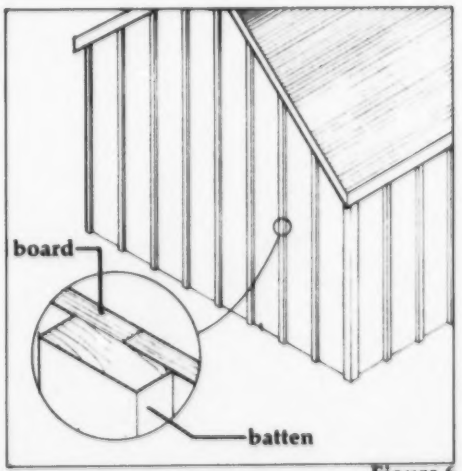


Figure 6

baluster/balustrade
balusters are upright posts that support a handrail/a balustrade is a series of balusters under a handrail (as in a porch or stair railing) (Fig. 4)

bargeboard
a board, often decorative, covering the projecting edge of a gable roof (Fig. 5)

Baroque
a style that developed in 17th century Italy from the late Renaissance style; characterized by the use of interacting oval spaces, curved forms, exuberant decoration, sculpture and colour

battered
a vertical element such as a wall or a column that slopes in from the base; the wall or column appears to flare outwards at its base

bay
a regularly repeated visual division of a façade, usually related to the building's structural system; division often indicated by pilasters, columns or piers on the façade (Fig. 21)

bay window
a roofed window unit that projects from an exterior wall; projection could be angular or curved (Fig. 14)

beam
a horizontal structural member that spans an opening (Fig. 24)

belt course
a slender, horizontal band that projects from an exterior wall often at window sill or interior floor levels (Fig. 21)

board and batten
wide vertical wood sheathing (boards) with narrow vertical wood strips (battens) covering the joints between the boards (Fig. 6)

bracket
an angular support for a horizontal element that projects from a wall (Fig. 2)

buttress
a vertical structural member resembling a massive post built against an exterior wall; designed to absorb outward-pushing (lateral) forces of a roof (Fig. 25)

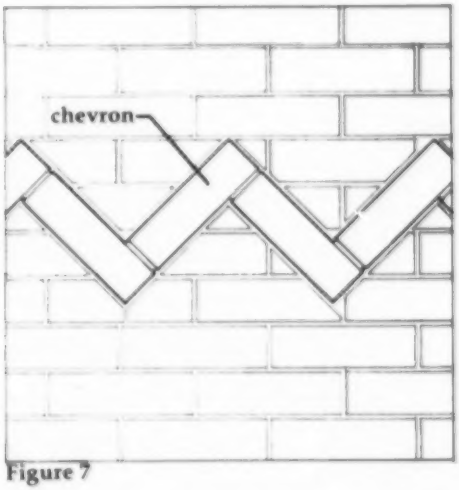
cantilever
the unsupported end of a beam that overhangs a wall, column post or pier (Fig. 24)

capital
the decorative feature at the top of a column or pilaster (Fig. 9)

casement window
a window type where the sash is hinged along its vertical edge and swings to the side like a door (Fig. 14)

chevron
a V-shaped decoration typically used in a continuous band as a moulding (Fig. 7)

classical
the architecture of ancient Greece and Rome, and subsequent styles derived from these; characterized by the use of the five orders of classical columns consisting of the Doric, Ionic and Corinthian orders of Hellenic Greece and the Tuscan and Composite orders of Imperial Rome (Figs. 8, 9 and 10)



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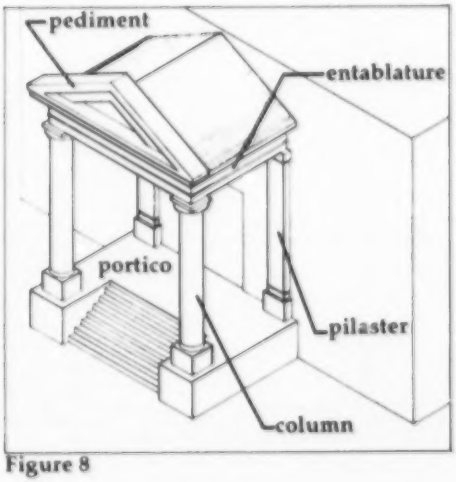

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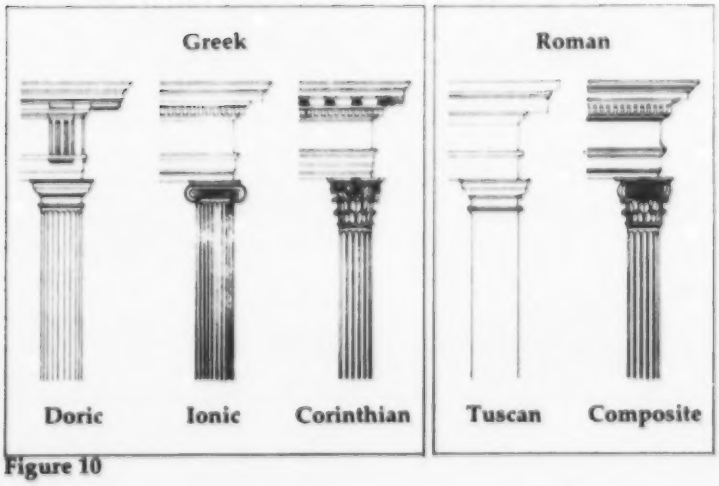

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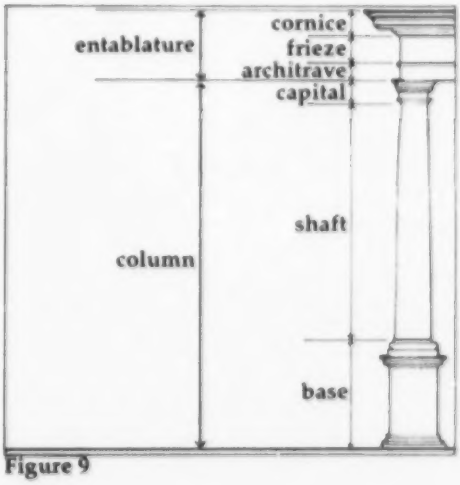

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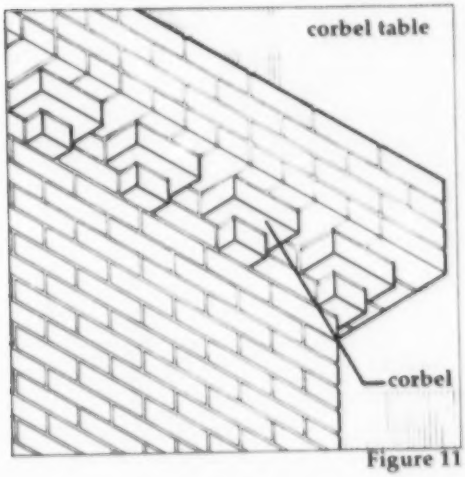

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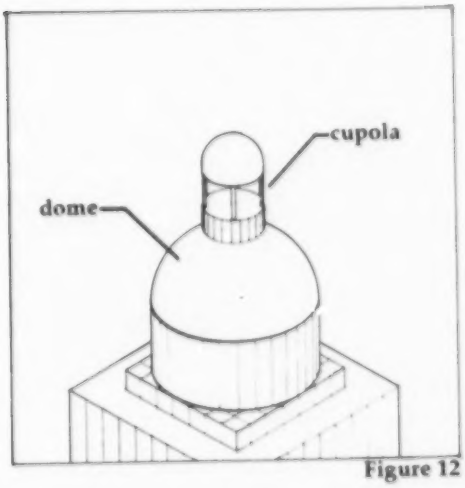

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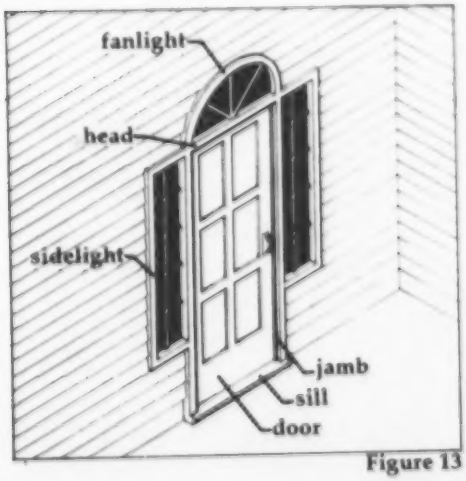


Figure 13

column
an upright post, usually a tapered cylinder, used for support or decoration; in classical architecture a column consists of a base, shaft and capital (Figs. 8, 9 and 10)

corbel
a masonry unit or series of masonry units that progressively step out from a supporting wall or column; creates a shelf or bracket to support overhanging masonry walls or corbel tables, the bases of arches, ornamental elements, etc. (Fig. 11)

corbel table
a projecting line of masonry or belt courses supported by corbels (Fig. 11)

cornice
a horizontal, projecting decorative moulding along the top of a wall or building, or the top portion of an entablature (Fig. 9)

crenellation
a series of square indentations in a parapet giving a castle-like appearance (Fig. 33)

cupola
a small domed structure on top of a roof or larger dome (Fig. 12)

curtain wall
a non-loadbearing, prefabricated exterior cladding system usually consisting of steel or masonry spandrel panels and glazing (window) panels attached to a structural frame of steel or concrete (Fig. 31)

dome
a roof structure in the shape of a portion of a sphere (Fig. 12)

door
barrier in a wall opening that swings open to a space beyond the opening (Fig. 13)

dormer
a roofed projection from a sloping roof often with a window (Fig. 2)

double-hung window
a window type with two sashes arranged vertically that opens by sliding the upper sash down or the lower sash up (Fig. 14)

dovetail join
a joint in cabinetry and square log construction, consisting of interlocking 'V'-shaped cuts (Fig. 15)

eaves
the part of a sloping roof that overhangs a wall (Fig. 2)

Elizabethan Revival
the post-1900 revival of an earlier English style of architecture named after Elizabeth I (1533-1603), and typified by large, mullioned, rectangular windows, bay windows and half-timbering

elevation
the exterior face of a building (includes front, side, and back walls)

entablature
the upper horizontal part of a Classical order, consisting of the cornice, frieze and architrave; similar to a beam (Figs. 8 and 9)

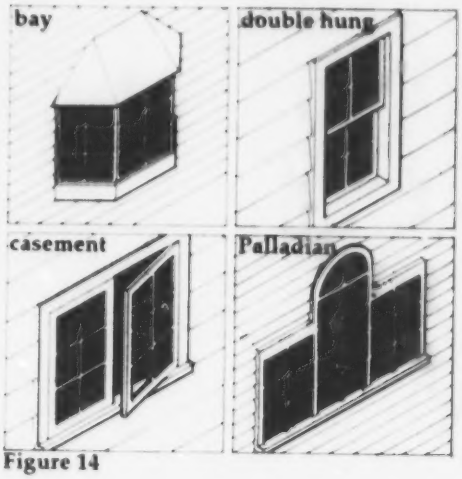
façade
the exterior face or presentable front of a building (Fig. 22)

fanlight
a semi-circular window over a door with radiating bars (or muntins) resembling a fan (Fig. 13)

finial
an ornament at the top of a roof gable, spire or other architectural feature (Fig. 5)

frieze
the central band in a classical entablature above the architrave and below the cornice; or often a decorative band running under the cornice of an interior or exterior wall (Fig. 9)

gable
the triangular upper portion of a wall formed by the slopes of a pitched roof



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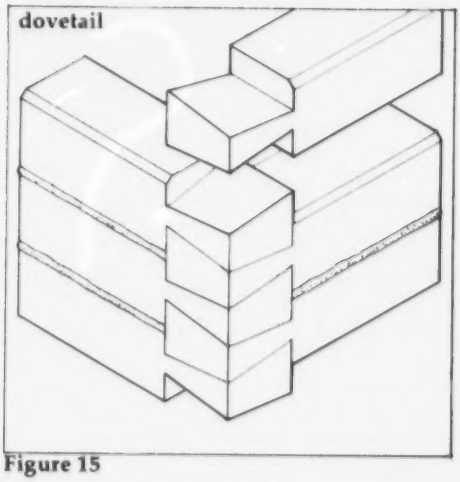

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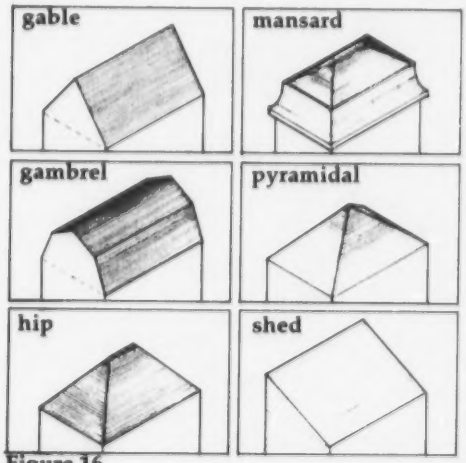
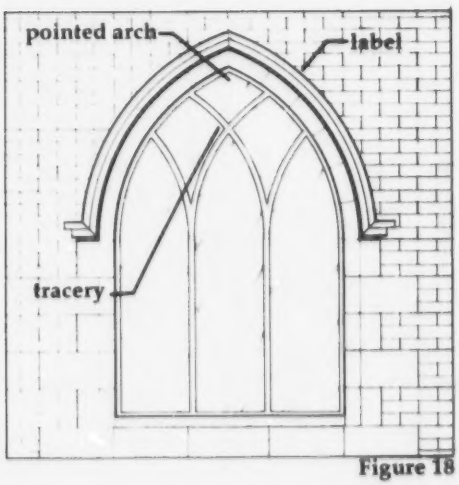


Figure 16

Figure 17



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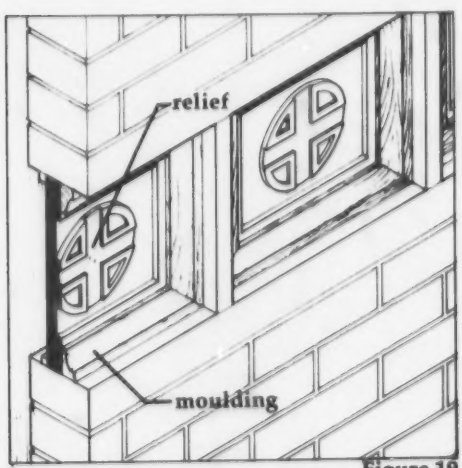


Figure 19

gable roof
a roof with gables at each end (Fig. 16)

gambrel roof
similar to a gable roof but with two pitches on each side of the roof peak (Fig. 16)

half-timbering
a method of construction where the spaces in a timber-frame wall are filled with rubble or brickwork; or where the appearance of this construction is achieved by applied surface decoration (Fig. 17)

head
the top of a window or door opening (Fig. 13)

heritage
that which has been conveyed from the past, or handed down through time by tradition

hip roof
a roof with slopes on all sides of the building; the sloping ridge created where two slopes join together (Fig. 16)

Jacobean
a style of architecture related to the rule of James I of England (1603-1625), characterized by an eclectic mix of Gothic and Palladian motifs

jamb
the vertical member on each side of a window or door opening (Figs. 13 and 36)

label
a moulding that runs across the top and part-way down the sides of a window or door opening (Fig. 18)

lintel
a horizontal beam over a window or door opening that carries the weight of the wall above the opening (Fig. 36)

mansard roof
a roof having two different slopes on all sides; the lower slope being steeper than the upper slope (Fig. 16)

massing
the organization of three-dimensional volumes or spaces into a coherent composition

meeting rail
in a double-hung window, the horizontal element created where the top of the lower sash frame meets the bottom of the upper sash frame when the window is closed (Fig. 36)

moulding
a decorative element that defines edges, joints or surfaces through the use of a continuous profile. (Fig. 19)

mullion
a vertical member between adjacent window sashes or between windows and doors (Fig. 36)

muntin
a small member that supports several pieces of glass within a sash (Fig. 36)

onion dome
a bulbous dome with a pointed peak on top of a cupola, tower or turret; typical of Eastern European architecture (Fig. 20)

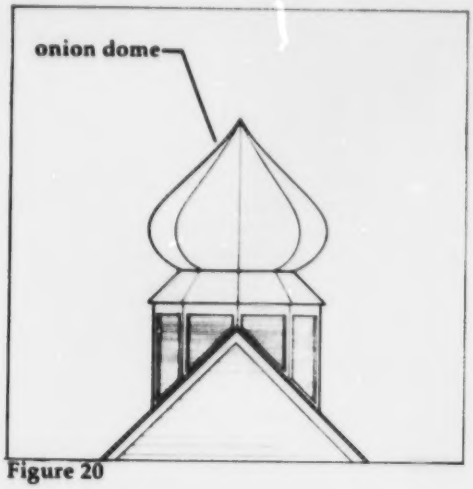
oriel window
a bay window located on an upper storey

Palladian window
a classical window style with a tall, often arched central opening flanked on each side by shorter windows with flat window heads; closely identified with the Italian architect, Andrea Palladio (1508-1580) (Fig. 14)

parapet
the portion of an exterior wall that projects above the edge of a roof area (Fig. 21)

pavilion
a part of a façade given prominence because it projects out from the façade; often having a higher or lower height and its own roof; usually located centrally or at one or both ends of a façade (Fig. 22)

pediment
in classical architecture, the triangular end of a low-pitched gable; a triangular element used over doors and windows (Fig. 8)



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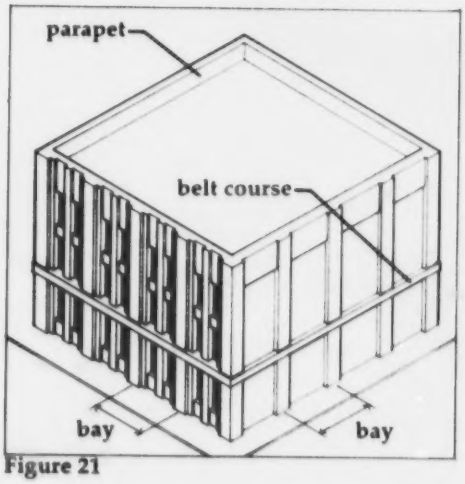

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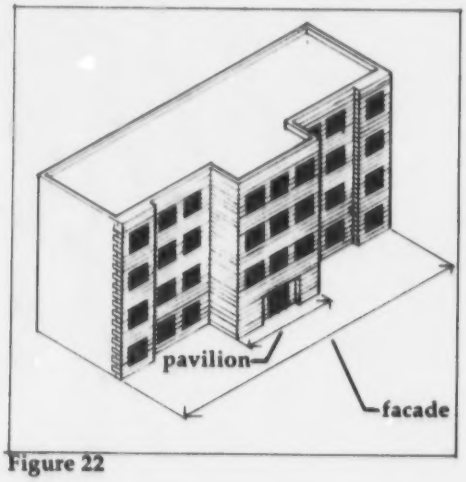

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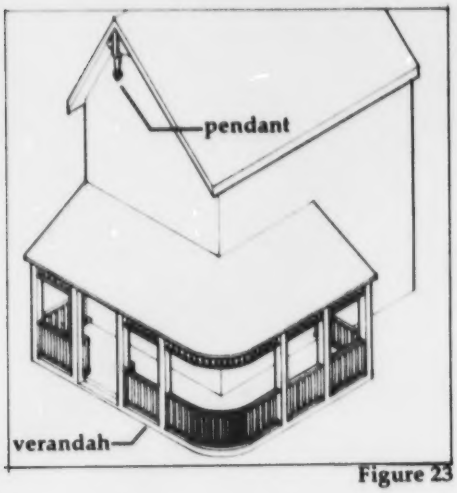

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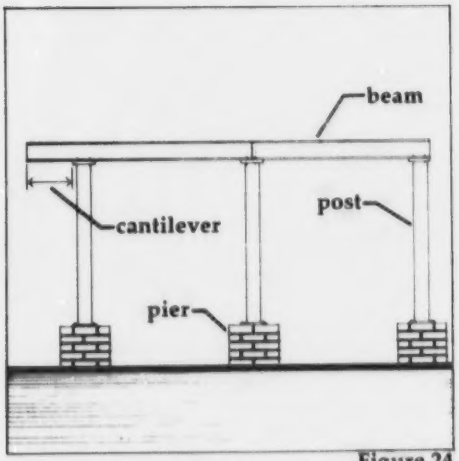

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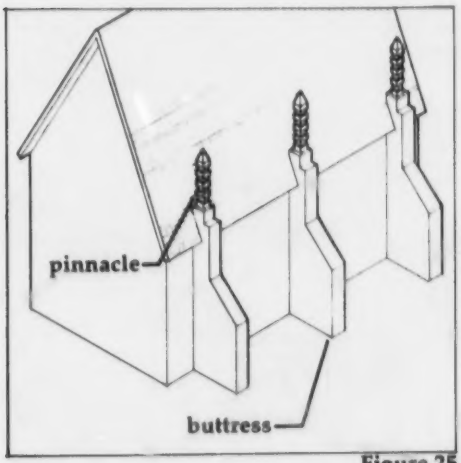

Figure 25

pendant
an ornamental feature that hangs down from a supporting structure or architectural feature (Fig. 23)

Perpendicular Gothic
the last phase of Gothic architecture developed in England ca. 1350-1550; the style features a strong vertical emphasis in its structure and decorative elements; interiors often feature highly decorative fan vaults (ceilings highlighted with a lacy network of structural and decorative ribs, or vaults)

picturesque
in the 17th century, picturesque buildings would look as if they came from the romanticized landscape paintings of the day, such as those by Claude and Poussin; by the late 18th century picturesque buildings were a visually interesting assemblage of asymmetrically arranged forms with a variety of textures; picturesque motifs were applied in particular to cottage and Italianate and Gothic style villas

pier
a massive vertical support of masonry, placed under columns, arches or walls to support a concentration of loads (Fig. 24)

pilaster
a shallow pier or post, often decorative, projecting slightly from the surface of a wall; resembles a square post attached to a wall (Fig. 8)

pinnacle
a small vertical ornament with a spire-like pyramidal or conical shape, usually used to crown buttresses or the corners of parapets and towers (Fig. 25)

pitch
the angle at which a roof slopes from its peak to its eaves (Fig. 5)

pointed arch
an arch that is pointed at the top, often characteristic of Gothic architecture (Fig. 18)

polychrome/polychromy
composed of more than two colours

porch
a structure projecting from a building and located in front of an entrance; usually roofed, often open-sided and occasionally supporting a balcony above (Fig. 3)

portico
an open-sided porch with a column-supported roof (Fig. 8)

post
a vertical support member, similar to a column; wood posts can be turned on a lathe to create an ornamental silhouette (Fig. 24)

prefabricated
constructed or manufactured, often in a factory, for assembly at a later date at a building site

proportion
the relationship of the dimensions, shapes and quantity of individual elements of a building (such as windows and doors) and their composition as a whole building

purlins
horizontal structural members that run perpendicularly across the top edges of roof trusses, rafters, trusses or beams; the purlins support the roof covering (Fig. 26)

pyramidal roof
a hip roof where the sloping ridges (or hips) rise to a single point, creating a pyramid-like shape (Fig. 16)

quoins
stones or bricks used to decoratively emphasize the outside corners of a building (Fig. 27)

rafters
a structural roof member that slopes up from the wall to the ridge or peak of a roof and supports the roof covering (Fig. 37)

relief
a sculptural ornamental design slightly raised from or recessed from the surface (Fig. 19)

Renaissance
a style first developed in 15th century Italy, marking the return to classical (i.e., Greek and Roman) art and learning; originally characterized by the use of the classical architectural orders and round arches arranged in a symmetrical composition

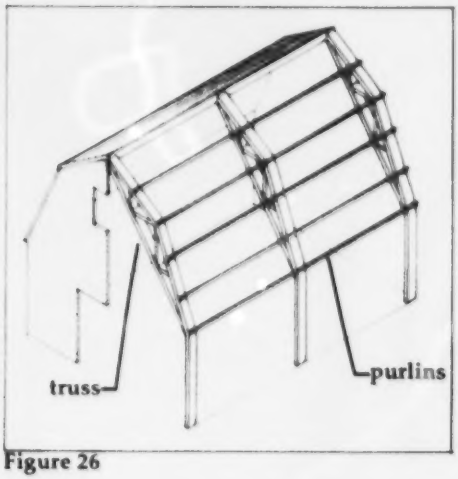

Figure 26

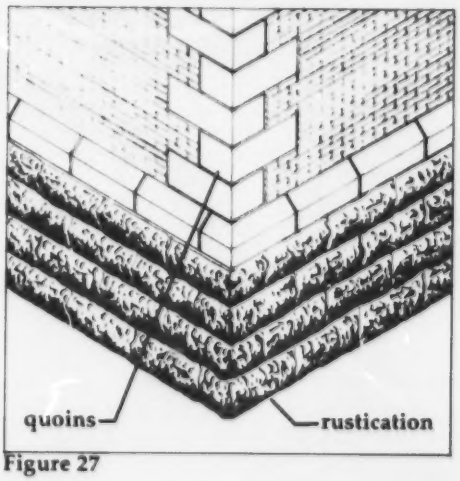

Figure 27

Figure 28

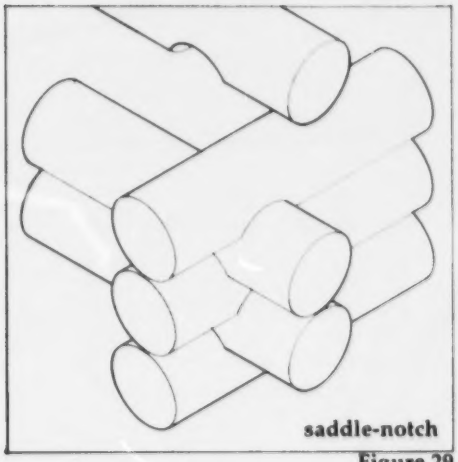

Figure 29

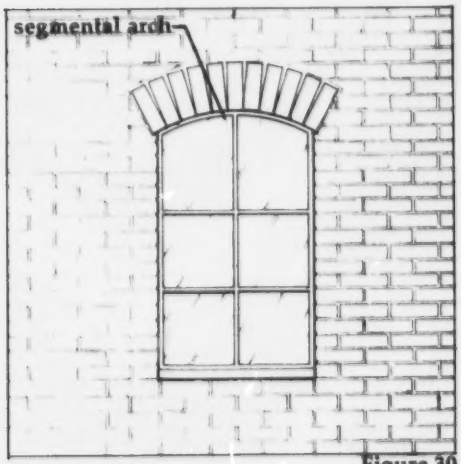

Figure 30

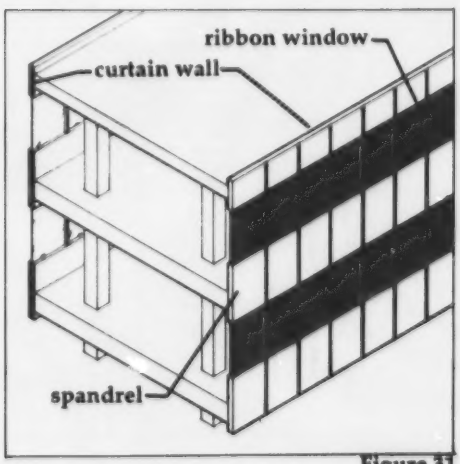

Figure 31

ribbon window
a series of windows separated by narrow mullions arranged side-by-side to form a continuous band (Fig. 28)

ridge beam
a beam that supports rafters at the ridge of a roof (Fig. 37)

rustication
stonework emphasized by recessed joints or roughly cut block faces (Fig. 27)

rhythm
a regularly repeating sequence or pattern, composed of alternating masses and voids, light and shadow, or different colours

saddle-notch join
a corner joint used in round log construction, consisting of semi-circular notches cut near the ends of the logs (Fig. 29)

sash
the framework that holds a piece of glass or several small pieces of glass (Fig. 36)

segmental arch
an arch in the shape of a segment of a circle (Fig. 30)

sheathing
the exterior cladding of a building (Fig. 37)

shed roof
a roof sloping to only one side (Fig. 16)

shingles
wood or asphalt tiles for covering roofs and walls

Shingle style
a style that first developed in the late 18th century in the United States, characterized by the extensive use of wood shingles on roofs and walls; large roof areas tending to flow into one another and an asymmetrical arrangement of forms

shutters
hinged panels used to cover and protect window openings [Fig. 36]

sidelights
windows located at the sides of doors (Fig. 13)

sill
the horizontal piece forming the bottom of a window or door opening (Figs 13 and 36)

spandrel
panels with windows above and below, spanning between vertical support posts or mullions (Fig. 31)

spindle
lathe-turned wood elements, often used as balusters and porch decoration

spire
a tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak (Fig. 33)

storey
the habitable space between a floor and a ceiling, floor or roof above; may not include basements and attics due to local building ordinances; if habitable (i.e., intended for human use), attics are usually considered a half or a three-quarter storey due to reduced headroom under the roof slopes (Fig. 32)

stucco
a heavy coating of a cement, lime, sand and water mixture applied to a wall surface as its exterior finish

surround
trim around a door or window opening (Fig. 36)

symmetrical/symmetry
a compositional balance with respect to a point of reference such as an imaginary centre-line, as it is drawn through the plan or façade

terra cotta
fired clay cast in moulds, often used for decorative elements or to clad a building exterior

thatched roof
a roof composed of thick layers of reeds, straw or other plant matter attached to rafters and purlins

tower
a building, either freestanding or attached as a prominent element of another building, of great height compared to its floor area; a slender, tall structure usually rising above the building to which it is attached (Fig. 33)

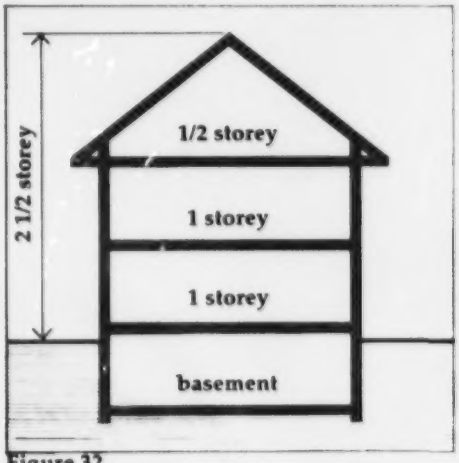

Figure 32

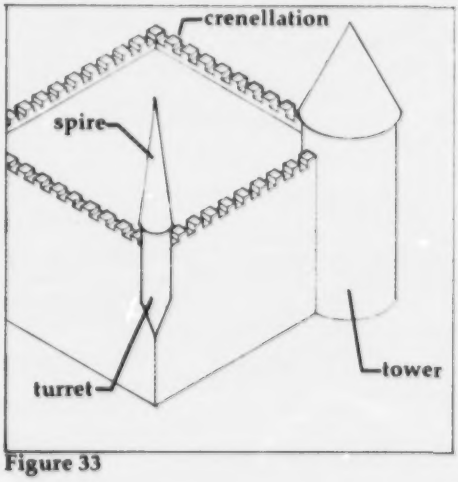

Figure 33

Figure 34

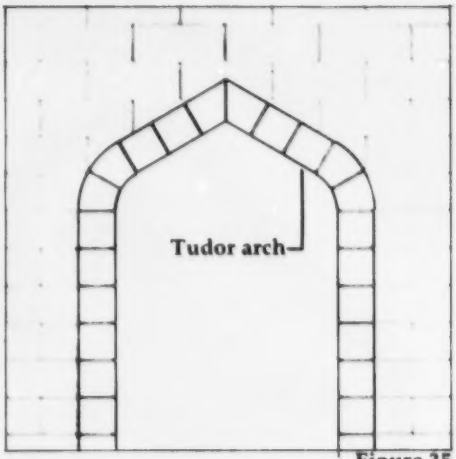

Figure 35

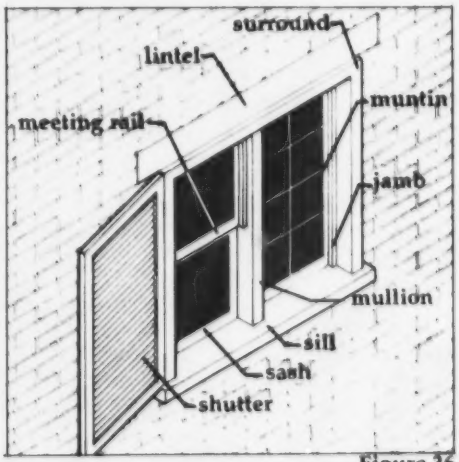

Figure 36

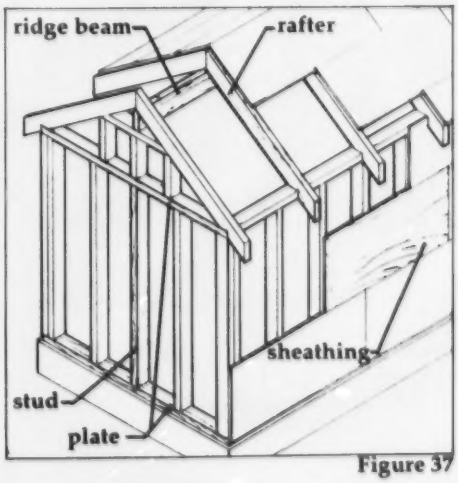

Figure 37

tracery
a pattern of interlocking muntins in the upper part of a Gothic window (Fig. 18)

transom light
a window located above a door and separated by a horizontal element between the door and the light known as a transom bar (Fig. 34)

truss
a structural element assembled from a number of individual structural elements fastend together and used to span a distance (Fig. 26)

Tudor/Tudor arch
the last phase of the Perpendicular Gothic style during the reigns of Henry VII and Henry VIII (1485 to 1547); identifiable by the use of shallow arches that come to a subtle point (known as a four-centred or Tudor arch) (Fig. 35)

turret
a small, slender tower characteristically projecting from the corner of a building (Fig. 33)

vault
a roof or ceiling structure over an area that is based on the form of an arch

verandah
a roofed porch or balcony attached to the elevation of a building (Fig. 23)

whitewash
a thick, paint-like material using lime that was brushed onto log structures to provide a white finish to the walls

window
glazed (i.e., glass-covered) opening in a wall used to admit light and often to permit air flow through the wall opening (Fig. 36)

wood frame
a structural system composed of lightweight, milled dimensioned lumber (i.e., 2x4 or 2x6 nominal dimensions), in which vertical members (studs) are fastened to top and bottom members (plates) with nails (Fig. 37)

SUPPLEMENTARY BUILDING DATA

GEORGIAN

1. Twin Oaks
Location: River Road, St. Andrew's Parish
Date: 1858
Master Stonemason: Duncan McRae (Red River Settlement)
Illustration: ca. 1880, Manitoba Archives, N5847

2. Fur Loft and Sales Shop
Location: Lower Fort Garry National Historic Park
Date: 1831
Designer: Pierre LeBlanc (Red River Settlement)
Illustration: 1955, Manitoba Archives, Lower Fort Garry National Historic Park Collection

3. Former St. Peter's Rectory
Location: River Road, St. Andrew's Parish
Date: 1862-1865
Master Stonemason: Duncan McRae (Red River Settlement)
Illustration: undated, Manitoba Archives, St. Peter's Rectory Buildings

4. Mission House
Location: York Factory
Date: 1855 (demolished 1891)
Architect: unknown
Illustration: ca. 1880, Manitoba Archives, N5

5. Former Grey Nuns' Convent (now le Musée de Saint-Boniface)
Address: 494 Taché Avenue, Winnipeg
Date: 1846-1851
Architect: L'Abbé Louis François LaFlèche (St. Boniface)
Illustration: 1990, Historic Resources Branch

6. Hudson's Bay Company Post
Location: Norway House
Date: 1821-1870
Architect: unknown
Illustration: ca. 1925, Manitoba Archives, N10120

GOTHIC REVIVAL

7. St. Andrew's Anglican Church
Location: River Road, St. Andrew's Parish
Date: 1844-1849
Designer: Archdeacon William Cockran (Red River Settlement)
Illustration: ca. 1930, Manitoba Archives, St. Andrew's Buildings

8. Church of St. John the Divine
Address: 2nd Street, Rounthwaite
Date: 1882
Designer: Reverend John F. Rounthwaite
Illustration: ca. 1888, C.F.T. Rounthwaite

9. 164-8th Street, Morden
Date: 1888
Architect: unknown
Illustration: 1990, Historic Resources Branch

10. Original Land Titles Office
Address: 705 Princess Avenue, Brandon
Date: 1890
Architect: Walter H. Shillinglaw (Brandon)
Refronted and enlarged: 1957 - Gilbert Parfitt, Architect and Superintendent of Public Buildings, Department of Public Works (Winnipeg)
Illustration: 1892, Manitoba Archives, Brandon Buildings

11. Holy Trinity Anglican Church
Address: NW corner of Smith Street and Graham Avenue, Winnipeg
Date: 1883-1884
Architect: Charles H. Wheeler (Winnipeg)
Illustration: ca. 1884, Manitoba Archives, N1473

SECOND EMPIRE

12. Lieutenant Governor's Residence
Address: 10 Kennedy Street, Winnipeg
Date: 1883
Architect: Thomas Scott, Chief Architect, Department of Public Works (Ottawa)
Illustration: ca. 1885, Manitoba Archives, N5879

13. Ogilvie Flour Mill
Address: 53 Higgins Avenue, Winnipeg
Date: 1881
Architects: Chesterton and McNichol (Winnipeg)
Additions: 1899, 1902, 1909
Illustration: ca. 1884, Manitoba Archives, N5178

14. Former Convent of the Sisters of the Holy Names of Jesus and Mary (now le Musée de St. Pierre-Jolys, Inc.)
Address: 432 Joubert Street, St. Pierre-Jolys
Date: 1901
Architect: Joseph A. Sénécal (St. Boniface)
Illustration: ca. 1913, Manitoba Archives, St. Pierre-Jolys Buildings

15. La Boucherie
Address: 3514 Pembina Highway, St. Norbert
Date: ca. 1895
Architect: unknown
Enlarged and altered: ca. 1905
Illustration: 1990, Historic Resources Branch

16. Legislative Building
Address: Kennedy Street, Winnipeg
Date: 1884 (demolished 1920)
Architect: J.P.M. Lecourt, Supervising Architect, Department of Public Works (Ottawa)
Illustration: ca. 1890, Manitoba Archives, Legislative Buildings

ITALIANATE

17. Villa Louise
Address: 707 Louise Street, Brandon
Date: 1888
Architect: Walter H. Shillinglaw (Brandon)
Illustration: 1967, Manitoba Archives, Brandon Buildings

18. 103-2nd Street NE, Portage la Prairie
Date: ca. 1889
Architect: unknown
Illustration: 1980, Historic Resources Branch

19. Former John Simpson House (now the Margaret Laurence Home)
Address: 312-1st Avenue, Neepawa
Date: ca. 1900
Architect: unknown
Illustration: 1984, Historic Resources Branch

20. 99 Assiniboine Street, Emerson
Date: ca. 1881
Architect: unknown
Illustration: ca. 1908, Manitoba Archives, Emerson Buildings

21. Town Hall
Address: 4th Street, Reston
Date: 1917-1918
Architect: W.A. Elliott (Brandon)
Illustration: 1984, Historic Resources Branch

ROMANESQUE REVIVAL

22. Former Wesley College (now Wesley Hall)
Address: University of Winnipeg, 515 Portage Avenue, Winnipeg
Date: 1896
Architects: Frank Peters and George Brown (Winnipeg)
Illustration: 1900, Manitoba Archives, N906

23. St. Mary's Roman Catholic Cathedral
Address: 353 St. Mary's Avenue, Winnipeg
Date: 1880-1881
Architect: Balston C. Kenway (Winnipeg)
Refronted: 1896 - Samuel Hooper (Winnipeg)
Illustration: ca. 1910, Manitoba Archives, N11820

24. Galt Building
Address: 103 Princess Street and 290 Bannatyne Avenue, Winnipeg
Date: 1887
Architect: Charles H. Wheeler (Winnipeg)
Addition: 1901 - James H. Cadham (Winnipeg)
Illustration: ca. 1902, Manitoba Archives, N4822

25. Whitla Building
Address: 54-70 Arthur Street, Winnipeg
Date: 1899
Architect: James H. Cadham (Winnipeg)
Additions: 1906 - James H. Cadham (Winnipeg); 1911 - John H.G. Russell (Winnipeg)
Illustration: ca. 1903, Manitoba Archives, N3255

26. Rosser Avenue Streetscape
Location: South side Rosser Avenue between 9th and 10th Streets, Brandon
Date: 1892-1906
Architects: variety of Brandon builders
Illustration: 1980, Historic Resources Branch

QUEEN ANN REVIVAL

27. Former Irish and Benard Houses
Address: 450 Edmonton Street and 454 Edmonton Street, Winnipeg
Date: 1902-1903
Architects: Alexander Irish (Winnipeg) - 450 Edmonton Street; Joseph Greenfield (Winnipeg) - 454 Edmonton Street
Illustration: 1903, Manitoba Archives, N9027

28. Former George A. Paterson House (now Alcoholism Foundation of Manitoba, Western Region Office)
Address: 1039 Louise Avenue, Brandon
Date: 1893
Designer: George A. Paterson (Brandon)
Illustration: 1987, Historic Resources Branch

29. The Castle
Address: 149-2nd Avenue SW, Minnedosa
Date: 1901
Architect: unknown
Illustration: 1988, Historic Resources Branch

30. Roslyn Apartments
Address: 105 Roslyn Road, Winnipeg
Date: 1909
Architect: William W. Blair (Winnipeg)
Illustration: ca. 1910, Manitoba Archives, Winnipeg Buildings

31. 180 Nelson Street, Morden
Date: 1895
Architect: unknown
Illustration: 1990, Historic Resources Branch

CLASSICAL REVIVAL

32. Bank of Montreal
Address: 334 Main Street, Winnipeg
Date: 1911-1913
Architects: McKim, Mead and White (New York)
Illustration: ca. 1928, Manitoba Archives, N10813

33. Legislative Building
Address: 450 Broadway, Winnipeg
Date: 1913-1920
Architects: Frank W. Simon and Henry Boddington III (England)
Illustration: 1924, Manitoba Archives, Legislative Buildings

34. Former Bank of Nova Scotia (now the A.A. Heaps Building)
Address: 254 Portage Avenue, Winnipeg
Date: 1908-1910
Architects: Darling and Pearson (Toronto)
Additions: 1930-1931 - Jordan and Over (Winnipeg)
Illustration: ca. 1909, Manitoba Archives, N9733

35. 135 Mill Street, Neepawa
Date: ca. 1903
Architect: unknown
Illustration: 1987, Historic Resources Branch

36. Former Community Building and Court House (proposed site for Little Northern Museum)
Address: 306 Fischer Avenue, The Pas
Date: 1916-1917
Architect: George Nelson Taylor (The Pas)
Illustration: ca. 1925, Manitoba Archives, N12837

LATE GOTHIC REVIVAL

37. Former Arts Building (now Tier Building)
Address: University of Manitoba, Winnipeg
Date: 1932
Architect: Arthur A. Stoughton (Winnipeg)
Illustration: ca. 1932, Manitoba Archives, N9415

38. Former Citizen's Science Building (now Brandon Hall, Knowles-Douglas Student Centre)
Address: Brandon University, 270-18th Street, Brandon
Date: 1922-1923
Architect: David Marshall (Brandon)
Illustration: 1990, Historic Resources Branch

39. Former J.M. Gilchrist House
Address: 1015 Wellington Crescent, Winnipeg
Date: 1932
Architect: Arthur E. Cubbidge (Winnipeg)
Illustration: 1990, Historic Resources Branch

40. McKenzie Junior High School
Address: 212-1st Street NE, Dauphin
Date: 1927
Architect: John M. Semmens (Winnipeg)
Illustration: 1988, Historic Resources Branch

41. St. Giles Presbyterian (now United) Church
Address: 294 Burrows Avenue, Winnipeg
Date: 1907-1908
Architect: Charles Bridgeman (Winnipeg)
Illustration: 1990, Historic Resources Branch

CHICAGO SCHOOL

42. Bemis Bag Building
Address: 311 Alexander Avenue, Winnipeg
Date: 1906
Architect: W.H. Lester
Illustration: ca. 1906, Manitoba Archives, Winnipeg Buildings

43. Paris Building
Address: 259 Portage Avenue, Winnipeg
Date: 1915-1917
Architects: Woodman and Carey (Winnipeg)
Illustration: ca. 1928, Manitoba Archives, N8478

44. A.E. McKenzie Seed Company Ltd.
Address: 30-9th Street, Brandon
Date: 1910
Architect: Thomas Sinclair (Brandon)
Illustration: 1913, Manitoba Archives, N11812

45. Electric Railway Chambers
Address: 213 Notre Dame Avenue, Winnipeg
Date: 1913
Architects: Pratt and Ross (Winnipeg); Charles S. Frost (Chicago)
Illustration: 1915, Manitoba Archives, N10882

PRAIRIE SCHOOL

46. Former Post Office (now South Interlake Regional Library)
Address: 361 Main Street, Stonewall
Date: 1914-1915
Architect: Francis C. Sullivan (Ottawa)
Illustration: 1986, Historic Resources Branch

47. Former Fawcett Taylor House
Address: 102-1st Street SW, Portage la Prairie
Date: 1913
Architect: unknown
Illustration: 1982, Historic Resources Branch

48. Former Heimbecker House
Address: 277 Wellington Crescent, Winnipeg; dismantled and moved to Calgary in the mid-1970s
Date: 1907
Architect: Leroy Buffington (Minneapolis)
Illustration: 1970, Architectural Survey, Manitoba Archives

49. Wardlaw Apartments
Address: 544 Wardlaw Avenue, Winnipeg
Date: 1905-1906
Architect: John D. Atchison (Winnipeg)
Illustration: 1990, Historic Resources Branch

50. Former Red Cross Lodge
Address: 139 Tuxedo Avenue, Fort Osborne Complex, Winnipeg
Date: 1919
Architect: John D. Atchison (Winnipeg)
Illustration: ca. 1919, Manitoba Archives, Red Cross Collection

GEORGIAN REVIVAL

51. Former Walter P. Moss House
Address: 218 Roslyn Road, Winnipeg
Date: 1901
Architect: James H. Cadham (Winnipeg)
Additions: 1909 - Herbert B. Rugh (Winnipeg); 1913 - George Northwood (Winnipeg); 1917 - Raymond Carey (Winnipeg)
Illustration: 1990, Historic Resources Branch

52. Former Post Office and Customs Building (now the Neepawa Building)
Address: 341 Mountain Avenue, Neepawa
Date: 1908-1909
Architect: Department of Public Works (Ottawa)
Illustration: ca. 1920, Manitoba Archives, N5565

53. Former E.L. Taylor House (now part of Rehabilitation Centre for Children)
Address: 611 Wellington Crescent, Winnipeg
Date: 1911
Architects: McKim, Mead and White (New York); John M. Semmens, Associate Architect (Winnipeg)
Illustration: 1991, Historic Resources Branch

54. Former Home Management House (now Alumni House)
Address: University of Manitoba, Winnipeg
Date: 1939
Architect: Ralph Ham (Winnipeg)
Illustration: ca. 1960, Manitoba Archives, University of Manitoba Buildings

55. Former E.F. Hutchings House
Address: 424 Wellington Crescent, Winnipeg
Date: 1906
Architects: Sproat, Rolph and Wardell (Toronto)
Illustration: 1990, Historic Resources Branch

BUNGALOW

56. 1234 Lorne Avenue, Brandon
Date: 1913
Architect: unknown
Illustration: 1980, Historic Resources Branch

57. River Road, Arborg
Date: 1914
Architect: unknown
Illustration: 1981, Historic Resources Branch

58. 264-8th Street, Brandon
Date: ca. 1920
Architect: unknown
Illustration: 1980, Historic Resources Branch

59. 1169 Wolseley Avenue, Winnipeg
Date: 1924
Architect: unknown
Illustration: 1991, Historic Resources Branch

60. 375 Thornhill Avenue, Morden
Date: 1926
Architect: unknown
Illustration: 1991, Historic Resources Branch

ART DECO

61. Former Civic Auditorium (now Manitoba Archives Building)
Address: 200 Vaughan Street, Winnipeg
Date: 1932
Architects: Northwood and Chivers, Semmens (Winnipeg); Pratt and Ross (Winnipeg)
Illustration: 1956, Manitoba Archives, N4363

62. Federal Building
Address: 269 Main Street, Winnipeg
Date: 1935
Architects: Northwood and Chivers (Winnipeg)
Illustration: 1935, Manitoba Archives, Winnipeg Buildings

63. Women's Tribute Memorial Lodge
Address: 2115 Portage Avenue, Winnipeg
Date: 1931
Architects: Northwood and Chivers (Winnipeg)
Illustration: 1990, Historic Resources Branch

64. Former Land Titles Office (now Regional Office, Manitoba Department of Agriculture)
Address: 89-2nd Street SW, Carman
Date: ca. 1900
Architect: unknown
Altered: 1947
Illustration: 1989, Historic Resources Branch

65. Manitoba Telephone System Building
Address: 166 Portage Avenue E, Winnipeg
Date: 1930
Architect: Alec Melville (Winnipeg)
Illustration: 1990, Historic Resources Branch

ART MODERNE

66. Toronto-Dominion Bank
Address: 215 Portage Avenue, Winnipeg
Date: 1951-1952 (demolished 1991)
Architects: Northwood and Chivers (Winnipeg); W. and W.R.L. Blackwood and Craig (Toronto)
Illustration: 1956, Manitoba Archives, Winnipeg Buildings

67. Technical Vocational School
Address: 1555 Wall Street, Winnipeg
Date: 1948
Architect: W.C. Martin (Winnipeg)
Additions: 1961, 1962, 1965, 1966
Illustration: 1990, Historic Resources Branch

68. Winnipeg Clinic
Address: 425 St. Mary Avenue, Winnipeg
Date: 1942
Architect: E.R. Lount Construction Company (Winnipeg)
Additions: 1947, 1961 - E.R. Lount Construction Company (Winnipeg)
Illustration: *Winnipeg Clinic Research Institute 35th Anniversary. The Progress of an Idea, 1943-1978.* Legislative Library of Manitoba

69. Former Bus Depot (now Paterson Bass Ross Jackson Law Firm)
Address: 1040 Princess Avenue, Brandon
Date: 1939
Architect: unknown
Refronted: ca. 1984
Illustration: 1980, Historic Resources Branch

70. Greening's Garage
Address: 38-1st Avenue NE, Dauphin
Date: 1936
Architect: unknown
Illustration: 1988, Historic Resources Branch

INTERNATIONAL

71. Manitoba Hydro Building
Address: 820 Taylor Avenue, Winnipeg
Date: 1958
Architects: Moody, Moore, Partners (Winnipeg)
Illustration: Courtesy Manitoba Hydro

72. Former Monarch Life Building (now North American Life Assurance Company)
Address: 333 Broadway, Winnipeg
Date: 1959-1963
Architects: Smith Carter, Katelinikoff (Winnipeg)
Illustration: 1990, Historic Resources Branch

73. Men's Residence and Dining Hall
Address: Brandon University, 270-18th Street, Brandon
Date: 1959
Architect: G.B.R. (Winnipeg)
Illustration: 1990, Historic Resources Branch

74. J.A. Russell Building
Address: Faculty of Architecture, University of Manitoba, Winnipeg
Date: 1959
Architects: Smith, Carter, Searle (Winnipeg)
Illustration: From the holdings of the Slide Collection, University of Manitoba Libraries, University of Manitoba, Winnipeg; photographer unknown, date of slide unknown

75. Land Titles Office
Address: 705 Princess Street, Brandon
Date: 1890
Architect: Walter H. Shillinglaw (Brandon)
Refronted and enlarged: 1957 - Gilbert Parfitt, Architect and Superintendent of Public Buildings, Department of Public Works (Winnipeg)
Illustration: 1980, Historic Resources Branch

NATIVE STRUCTURES

76. Extant Remains of a Tipi Ring
Location: Miniota
Date: unknown
Builder: unknown
Illustration: 1988, Historic Resources Branch

77. Birch Bark Covered Ojibwa Tipis
Location: near Middlechurch
Date: ca. 1858
Builder: unknown
Illustration: ca. 1858, Manitoba Archives, N 12556

RED RIVER FRAME STRUCTURES

78. Ross House
Address: Point Douglas Heritage Park, 140 Meade Street, Winnipeg
Date: 1854
Designer: unknown
Illustration: 1982, Historic Resources Branch

79. Archway Warehouse
Location: Norway House
Date: 1840-1841
Designer: unknown
Illustration: 1985, Historic Resources Branch

80. Red River Frame Construction Detail
Illustration: 1991, Historic Resources Branch

PIONEER BARNS

81. Icelandic Barn
Location: NW21-24-3E, near Vidir
Date: ca. 1920
Designer: unknown
Illustration: 1981, Historic Resources Branch

82. Former Claude Oldcorn Barn
Location: SE30-11-18W, near Forrest
Date: ca. 1890
Designer: Claude Oldcorn
Illustration: 1981, Historic Resources Branch

83. Former Ephrem Dupont Barn
Location: near St. George
Date: ca. 1908
Designer: unknown
Illustration: 1981, Historic Resources Branch

84. Interior Detail of Barn Beamwork
Illustration: 1981, Historic Resources Branch

MENNONITE HOUSEBARNS

85. Typical Mennonite Housebarn Floor Plan
Illustration: 1991, Historic Resources Branch

86. Former Abe Neufeld Housebarn
Location: Hochfeld
Date: ca. 1910
Designer: unknown
Illustration: 1982, Historic Resources Branch

87. Former Jacob Peters Housebarn
Location: Reinland
Date: ca. 1912
Designer: unknown
Illustration: 1982, Historic Resources Branch

88. Sway Brace Detail from Mennonite Barn
Illustration: 1991, Historic Resources Branch

UKRAINIAN HOUSES

89. Former Stelmach House
Location: SW27-14-3E, near Riverton
Date: 1922
Designer: unknown
Illustration: 1981, Historic Resources Branch

90. Former Korol House
Location: SE22-1-6E, near Gardenton
Date: ca. 1905
Designer: unknown
Illustration: 1961, Manitoba Archives, Gardenton Buildings

EASTERN EUROPEAN CHURCHES

91. St. Mary's Ukrainian Catholic Church
Location: Kulish
Date: 1918
Designer: unknown
Illustration: 1970, Manitoba Museum of Man and Nature

92. Holy Resurrection Russian Orthodox Church
Location: Sifton
Date: 1928
Designer: unknown
Illustration: 1971, Manitoba Archives

93. St. Michael's Ukrainian Orthodox Church
Location: Sandy Lake
Date: ca. 1933
Designer: unknown
Illustration: 1971, Manitoba Museum of Man and Nature

RAILWAY STATIONS

94. Canadian Northern "Third Class" Station Design
Illustration: *Railway Stations of Western Canada*, J. Edward Martin, 1980, Page 60

95. Former Canadian Pacific Station
Location: Virden
Date: 1906
Architect: Ralph B. Pratt (Winnipeg)
Illustration: 1986, Historic Resources Branch

96. Former Canadian Northern Station
Location: Gladstone
Date: 1901
Architect: unknown
Illustration: 1986, Historic Resources Branch

97. Former Canadian Northern Station
Location: McCreary
Date: 1912
Architect: unknown
Illustration: 1986, Historic Resources Branch

BOOMTOWN STRUCTURES

98. Former Meat Market
Location: Douglas
Date: ca. 1889
Designer: unknown
Illustration: 1981, Historic Resources Branch

99. Ukrainian Catholic Hall
Location: NE34-15-6E, Poplar Park
Date: ca. 1923
Designer: unknown
Illustration: 1982, Historic Resources Branch

100. Store
Location: Mariapolis
Date: ca. 1910
Designer: unknown
Illustration: 1984, David Firman

GRAIN ELEVATORS

101. Grain Elevator
Location: Argue
Date: ca. 1900
Designer: unknown
Illustration: 1983, David Firman

102. View of Pacific Avenue, Brandon
Illustration: 1887, Daly House Museum, Brandon

103. Cut-Away View of a Grain Elevator
Illustration: 1991, Historic Resources Branch

PATTERN BOOK BARNS

104. Eaton's Catalogue Barn Design from *T. Eaton Company House and Building Supplies Catalogue*, Winnipeg, 1917, page 59, as reprinted in *A Shoppers's View of Canada's Past: Pages from Eaton's Catalogues, 1886-1930*, University of Toronto Press, 1969

105. Former Symynyzyn Barn
Location: SE33-21-18W, near Jaroslaw
Date: ca. 1920
Designer: unknown
Illustration: 1981, Historic Resources Branch

106. Former Treichel Barn
Location: SW4-4-7W, near Darlingford
Date: ca. 1930
Designer: unknown
Illustration: 1982, Historic Resources Branch

107. Former Logan Barn
Location: SE26-15-17W, near Bethany
Date: 1902
Designer: unknown
Illustration: 1990, Historic Resources Branch

SCHOOLS

108. Former Gourlay School
Location: NW22-12-18W, near Brandon
Date: 1887
Designer: unknown
Illustration: 1981, Historic Resources Branch

109. Former Tamarisk School
Location: SW28-24-23W, near Grandview
Date: 1909
Architect: Samuel Hooper (Winnipeg)
Illustration: 1988, Historic Resources Branch

110. Eaton's Catalogue School Design
Illustration: from *T.Eaton Company House and Building Supplies Catalogue*, Winnipeg, 1917-1918, page 51, as reprinted in *A Shopper's View of Canada's Past: Pages from Eaton's Catalogues, 1886-1930*, University of Toronto Press, 1969

111. Former South Bay School
Location: SW26-31-19W, near Winnipegosis
Date: ca. 1929
Designer: unknown
Illustration: 1987, Historic Resources Branch

PATTERN BOOK HOUSES

112. Eaton's Catalogue, "Eastbourne" House Design
Illustration: taken from *T.Eaton Co. Plan Book of Ideal Homes*, Winnipeg, 1919, Page 3

113. Former T. Lemming House
Location: Birch River
Date: ca. 1915
Designer: An Eaton's "Earlsfield" house
Illustration: 1976, Canadian Inventory of Historic Buildings, Environment Canada

114. Former O. Olafson House
Location: Riverton
Date: ca. 1920
Designer: An Eaton's "Eadgley" House
Illustration: 1981, Historic Resources Branch

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